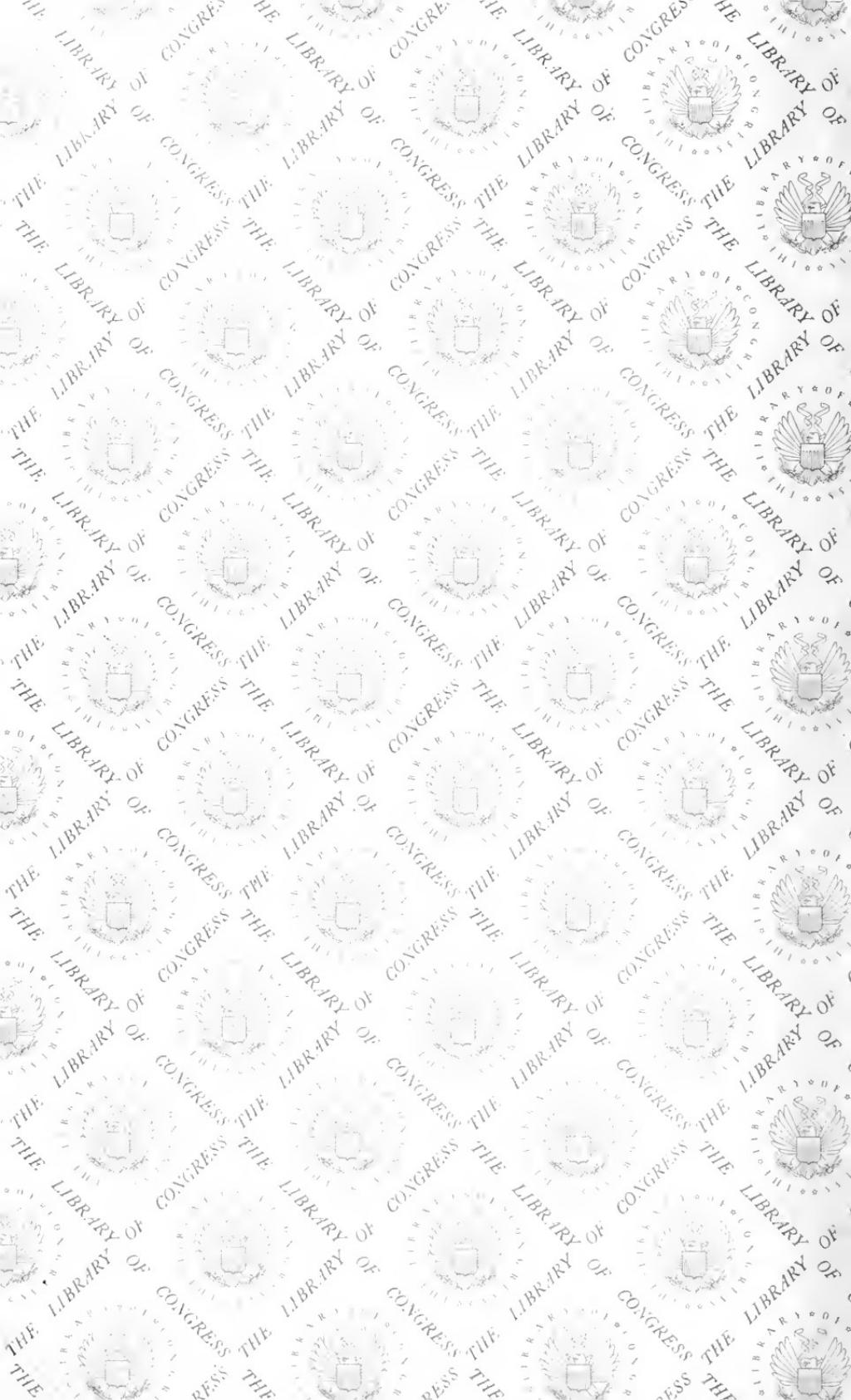


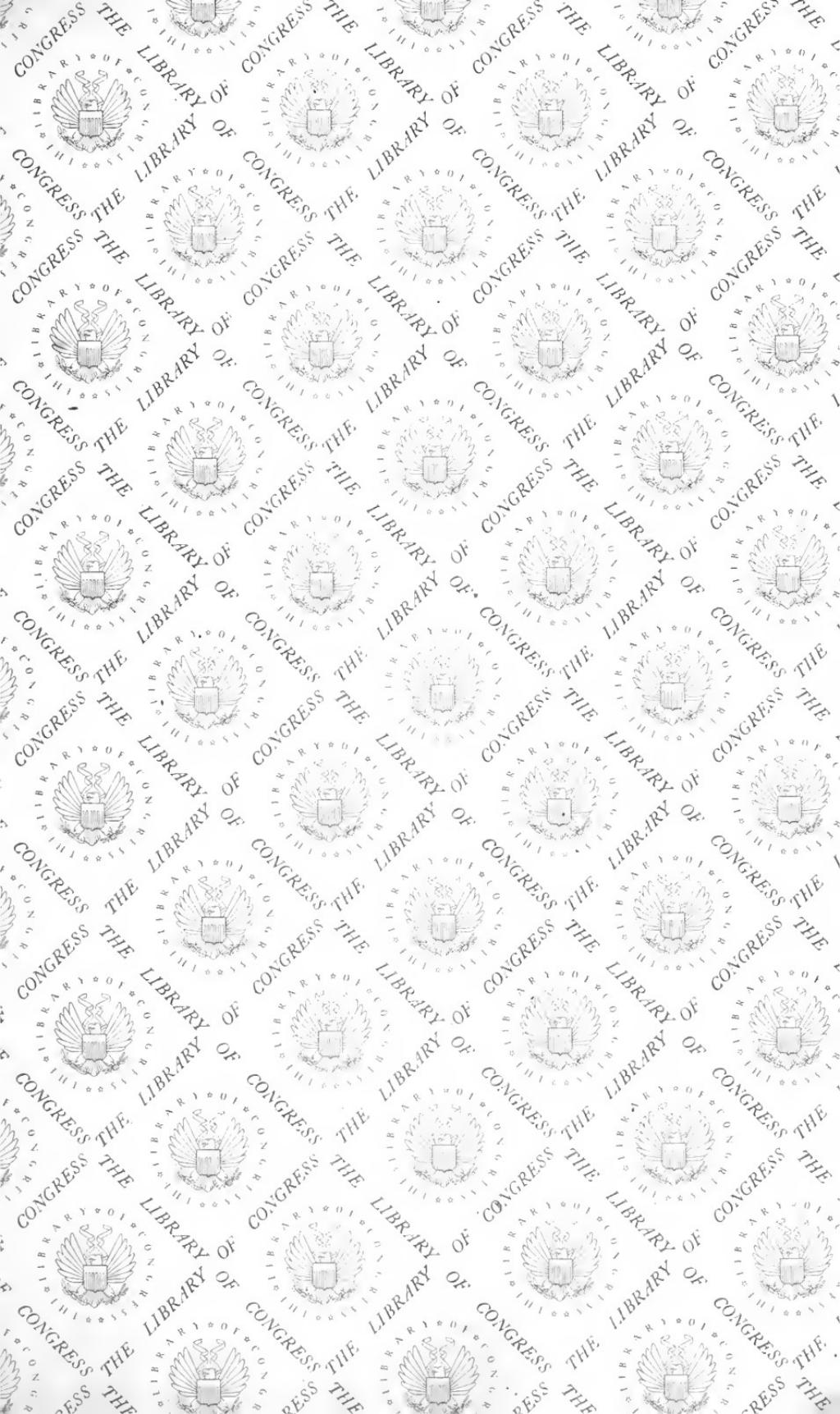
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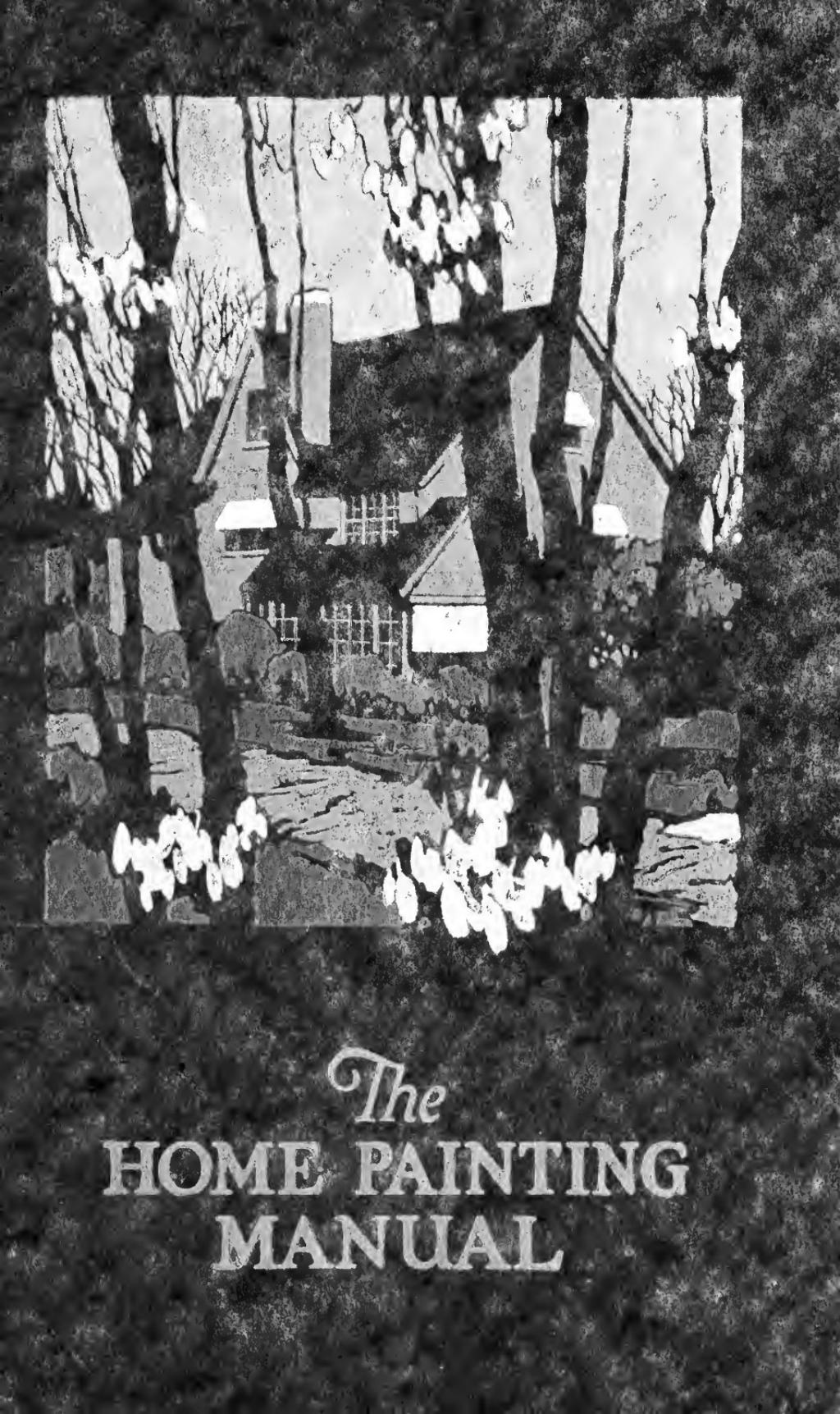


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*The*  
**HOME PAINTING  
MANUAL**



# THE HOME PAINTING MANUAL



*A Complete Handbook on Home Painting and Decorating  
Full Information About Paints and Varnishes  
and Their Application*

Price 50c



PUBLISHED BY

**THE SHERWIN-WILLIAMS CO.**

601 CANAL ROAD, N. W., CLEVELAND, OHIO



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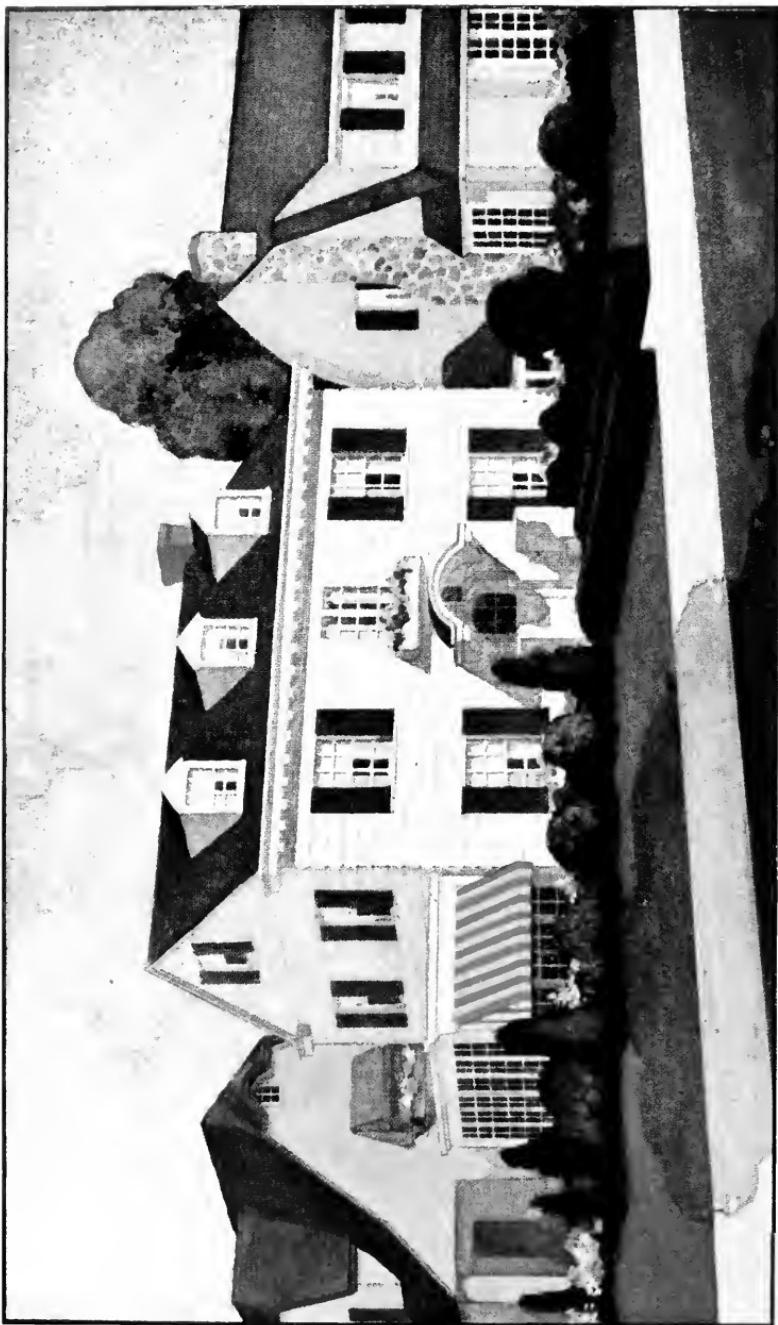
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*A Neighborhood of Homes*

*Specifications on page 160*



# Chapter I

## *Home Upkeep*

Home upkeep is a matter of vital importance to every home owner. This for two major reasons:

1. It protects the investment of three, five, ten, twenty-five, thousand dollars, or more; good money which needs protection as much as money put into a bank.
2. It makes your home a place where life is worth the living.

Home upkeep without painting and varnishing is impossible; in fact, paint and varnish are the principal factors in the upkeep of buildings. Therefore the use and possibilities of painting should be given thought and attention by every owner of property. This book has been prepared especially to help home owners get best results in the painting and decorating of their homes.

The possibilities in the production of the ideal home, through the intelligent use of paint and varnish, is beyond the conception of anyone who has not studied the subject. It is not money alone which makes a beautiful home. It is no more expensive to have one's home well thought out, attractive and inviting, than to have it ill-considered and ordinary. The difference is chiefly in knowing how—good taste and the use of the right finishes. Harmony is essential and this involves the proper treatment of everything from basement to ridgepole.

The color plates in this book show what can be done in various types of houses by the tasteful selection of color schemes to suit each individual type. The text matter tells how to get any of the effects shown, as well as many more.

In addition to the larger operations of painting and decorating, there are many opportunities in every home to transform dark corners into bright spots; renew marred and

scarred woodwork or furniture, refinish a worn floor, beautify an unsightly wall, repaint the porch furniture, etc. The judicious use of a little thought and very little expense will accomplish wonders in this direction.

Many suggestions for refinishing the little things in and about the house will be found in this book. In fact, we have tried to make it what the name implies, a manual covering the use of paint and varnish materials about the house, to which anyone may turn for any information they may desire on the subject.

However, we do not wish to convey the impression that all of the methods of painting described in this book, and all of the effects shown in the color plates, can be accomplished by the householder with the same degree of excellence as if done by the professional painter. All high class interior work, fine pieces of furniture, etc., should be done by an experienced decorator or finisher, and all major outside painting jobs should be done by a practical painter, whose experience in diagnosing the absorption power of various woods and judgment regarding the painting of any particular surface are essential to the best possible results in painting.

Nevertheless much painting and varnishing can be done by the home owner and housewife with splendid results if all directions are carefully followed, but it should be remembered that first class results require the observance of a number of points.

For instance good brushes are necessary. The painter uses good brushes and pays the money necessary to get them, yet many people without the painter's experience, buy the cheapest kind of brushes and wonder why they do not get good results. Brushes, if previously used, should also be cleaned with the utmost thoroughness before using again.

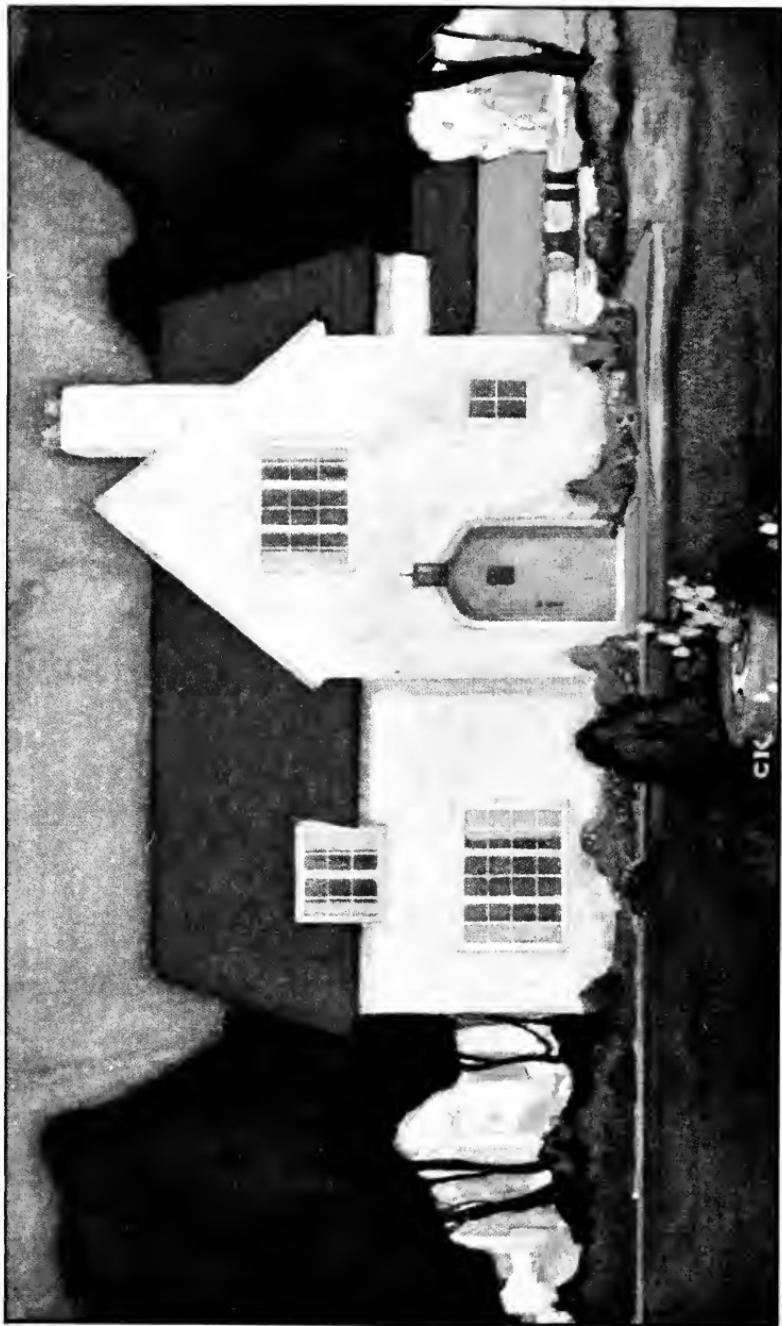
Another important thing is to clean the surface thoroughly before starting any painting or varnishing. If this is not done, the quality of results will not be of the highest standard, and peeling, cracking and checking are liable to occur within a very short time after application.

If directions call for sandpapering, this should be done by all means, as it helps very materially in getting the finished result.

The length of time between coats called for on the directions should also be observed. In some cases the material may appear to be dry before this time, whereas in reality it may only be surface-dry, and if re-coated too soon the finishing coat may never dry thoroughly or may go to pieces within a comparatively short time after application.

The foregoing are some of the principal things that should be observed. All work should be done carefully and with interest, and directions followed throughout. If this be done the results will be pleasing.





A Small English Stucco Residence

Specifications on page 142

# Chapter II

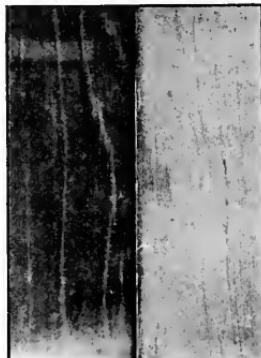
## *The Four Purposes of Paint and Varnish*

**T**HREE are four major purposes of painting—for preservation, for appearance, for economic reasons and for sanitation. Each of these alone is of much importance to the owner of property. Some of the principal factors to be considered under each caption are as follows:

### *For Preservation*

The chief reason for painting, and one that is becoming more and more recognized all the time, is that of *preservation*. The decay of structural materials is rapid. The microscope will record the initial start of such decay even after 24 hours' exposure of some building products; and the naked eye is sufficiently strong to perceive the erosion that is often evidenced in a few weeks.

Paint is the ideal wood preservative, sealing the pores of the wood and preventing the entrance of decay-producing organisms. You have probably noticed the very comprehensive series of advertisements published in the magazines, entitled "Save the Surface and You Save All." That's the secret of building preservation. The surface is the danger point. That is where disintegration begins. Everything with a surface needs surface protection. Good oil paint affords best possible protection to out-buildings, sheds, posts, fences, wagons, implements, windmills, automobiles, etc. Oil paint, when applied, dries to a continuous elastic film of metallic, wear-resisting pigments.



*The piece of siding at the left was taken from a house left unpainted for a number of years. The one at the right was from another building erected about the same time and which was painted whenever necessary. (Photograph courtesy of H. A. Gardner.)*

## *For Appearance*

Painting has been in the past, and is today, very largely done for *appearance*—or at least appearance has been the determining factor in a large majority of cases.

We paint because our property looks shabby; we paint because other people in the neighborhood do. We do not want our building to look bad by comparison.

Noted economists tell us there is no better way to judge the prosperity and civilization of people than by the appearance of their houses. The prosperity and standing of the individual among his friends, neighbors, and business associates is judged largely by this factor.

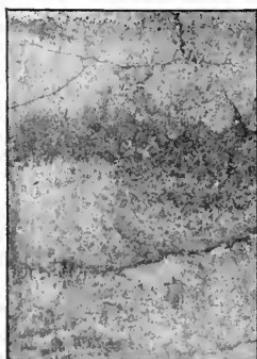
And appearance, in itself, is sufficient reason for painting. The appearance of your house is as important as the appearance of your clothes—and for the same reason.

If your house looks shabby you cannot afford not to paint.

## *For Economic Reasons*

Painting is insurance against decay. This factor alone makes painting good business, in fact, painting-insurance is a better proposition than fire-insurance because painting insures against *certain* deterioration, repair bills and financial loss; while fire insurance insures only against the possibility of fire, which may never occur.

Paint also has a loaning value at the banks. A banker will loan more money on well painted property than on a place that is unpainted or rundown. A recent investigation in the middle west as to the value of paint upon farm buildings, developed the information that bankers would loan from 5 to 50% (the average being 25%) more on property where buildings were well painted and kept in good condition than on property where this was not the case.



*Photograph of stucco left unpainted. Note cracks and porous nature of surface. Moisture enters cracks and seeps through wall. Paint effectively prevents this. (Photograph courtesy of H. A. Gardner.)*

Paint also has a salesmanship value. A young couple wanted to sell their home. Before trying to sell

it, they decided to paint and decorate it. A neighbor said, "Why on earth are you doing all the painting if you are going to sell?"

"The painting may cost us \$400, but we will get \$1,000 to \$1,500 more for the house and will sell it quicker."

They did so, and as a matter of fact, the decoration so pleased a lady who was looking at it, that her husband closed the deal then and there for cash.

Even if you are not trying to sell your house, if it is attractively painted, there is a possibility of getting an offer any time that will yield so much profit that you cannot afford to turn it down.

Painting is a good investment and anyone can demonstrate this to his own satisfaction with a little reasoning.

### *For Sanitation*

From the standpoint of sanitation and hygiene, buildings should be kept properly painted.

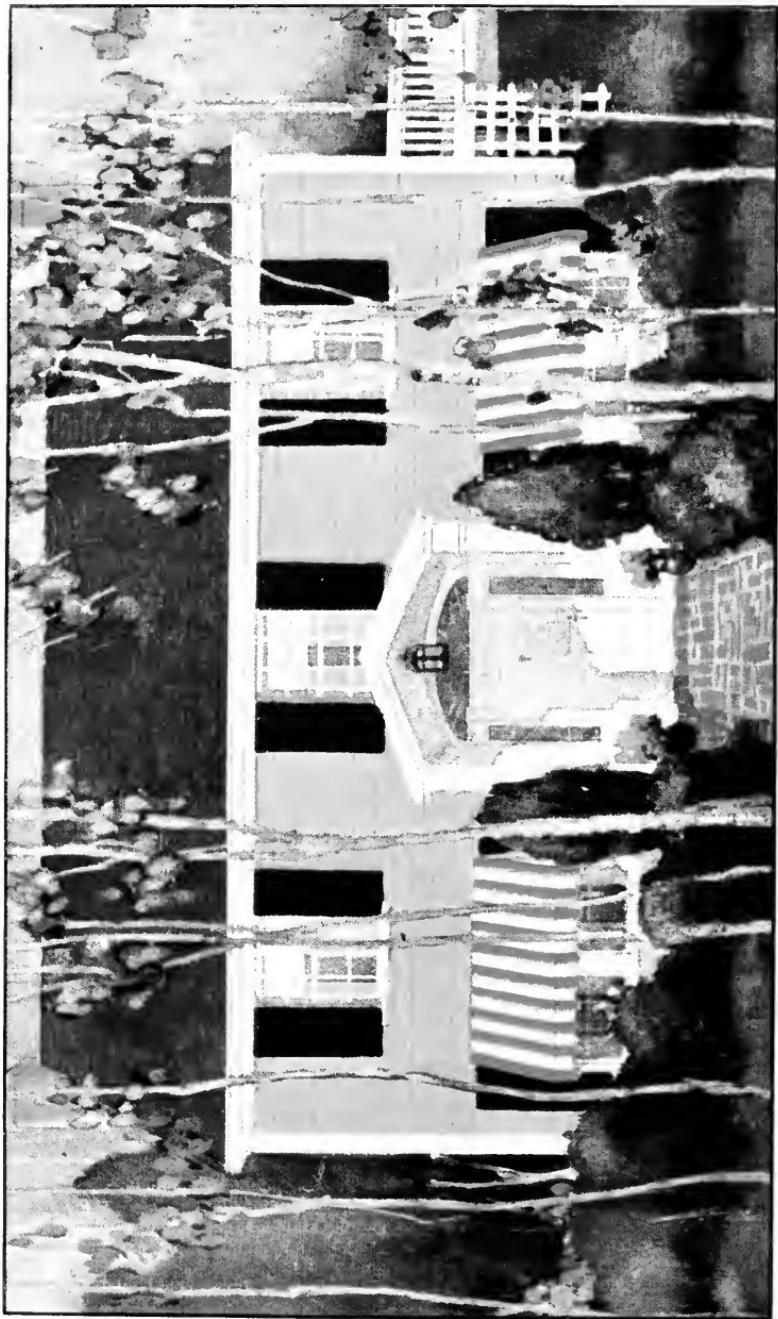
"The future of paint is to add to beauty, preservation and economy the ten million times more important factor, health," said the well known chemist, Henry A. Gardner, of the Institute of Industrial Research at Washington.



*Weather quickly destroys unpainted property when decay once gets a start.—(Photo courtesy of H. A. Gardner.)*

Well painted buildings are necessary to the most sanitary conditions possible. Paint resists moisture, vermin, germ life. Paint meets the problem of sanitation at its source; accomplishing its results by the prevention rather than the destruction of filth. Nothing more need be

said on this subject, as certainly everybody wants his home to be as sanitary as possible.



*A Home in Colonial Yellow*

Specifications on page 142

# Chapter III

## *The Right Use of Paint*

**G**OOD results in painting depend largely upon the proper condition of the surface, correct application of the paint, and favorable weather conditions. We are, therefore, making this chapter on "The Right Use of Paint" just as definite and practical as possible; giving a general resumé of painting principles, as well as practical hints that will help you get better results.

### *Preparing the Surface*

On new exterior work, all knots and pitchy, sappy places should be brush-coated with shellac shortly before the application of first coat to prevent the pitch coming through the paint later. (Cracks and nail holes should not be puttied until after the priming coat).

If the building has been previously painted, all old, loose paint should be removed with a wire brush or scraper. If in very bad condition it may be necessary to burn off the old coating with a painter's torch.

Always see that the surface to be painted is free from dirt, dust and grease. Paint will not hold onto such surfaces, and it is almost sure to peel. It is often advisable to wash surfaces that are extremely dirty and greasy, before applying the paint. (S-W Flaxoap, a linseed oil soap, is ideal to use for this purpose.)

### *Applying the Paint*

Paint should always be stirred to an even and creamy consistency immediately before and during application.

Exterior paint should be applied with brush scant-full and brushed onto the surface with a stroke from left to right and back again.

## *Use Plenty of "Elbow Grease"*

Plenty of "elbow grease" should be used to brush the paint well into the pores of the wood and to spread it into thin, uniform coats. It is better to have paint brushed out too thin than to flow on thick, heavy coats which may look better temporarily, as too heavy a coating does not dry thoroughly and is likely to crack and prevent the surface from ever being properly repainted, unless all the heavy undercoats are burned off.

## *New or Very Old Spongy Surfaces*

To insure good results on new or very old spongy surfaces, three coats should always be applied. Sufficient pure raw linseed oil should be added to the first and second coats to properly fill the wood and still leave enough oil to bind the pigment thoroughly. Some turpentine also should be added to the first and second coat, especially in the case of new surfaces which are hard and resinous. Turpentine is added in the first coat to insure proper penetration and in the second coat principally to cut the gloss sufficiently to enable the succeeding coat to adhere without "crawling."

## *Old Surfaces Previously Painted*

For old work previously painted, two coats should always be applied—three are better. On surfaces which are hard and impervious, equal parts of pure spirits of turpentine and pure raw linseed oil should be used in reducing the paint to a thin consistency to secure proper penetration and homogeneous drying of the new coat. A first coat should never be applied without some turpentine in it. In three-coat work, the second coat should be reduced the same as the first, except use about half the proportion of the reducers.

## *Priming Coat Very Important*

The idea that any old paint will do for priming, since it is covered over anyway, is absolutely wrong—in fact, just the opposite is true—the priming coat is the foundation coat which is applied directly to the wood and consequently is most important of all because the subsequent coats are dependent upon it. If there is to be any difference in quality the priming coat should be the better.

Although the priming coat should be of the highest quality, it is necessary that it be thinner in consistency than the other coats so as to properly penetrate and provide a "tooth" to grip the surface, at the same time to fill and seal the pores of the wood and still leave sufficient oil to produce a proper paint film.

In some localities yellow ochre and mineral reds, such as Venetian, rossie and other oxides, have been used for primers and these particularly should be avoided as they are totally unfit for use as a priming coat which is to be subsequently coated with lead and zinc paint. These pigments come in dry form and do not combine readily with linseed oil. Many of the particles, unless actually ground in oil, are never thoroughly saturated—so that after being applied to the surface, much of the oil is absorbed by such particles, with the result that there is not sufficient oil left to provide a proper film.

Such primers seldom dry thoroughly and cause permanent "tackiness" and oftentimes peeling. Then, too, the nature of these pigments is such as to make them very difficult to spread to any degree of uniformity over any large amount of surface.

It is always advisable to use the same paint for the priming coat as will be used for the finishing coat, except it should be reduced to the desired consistency according to the directions.

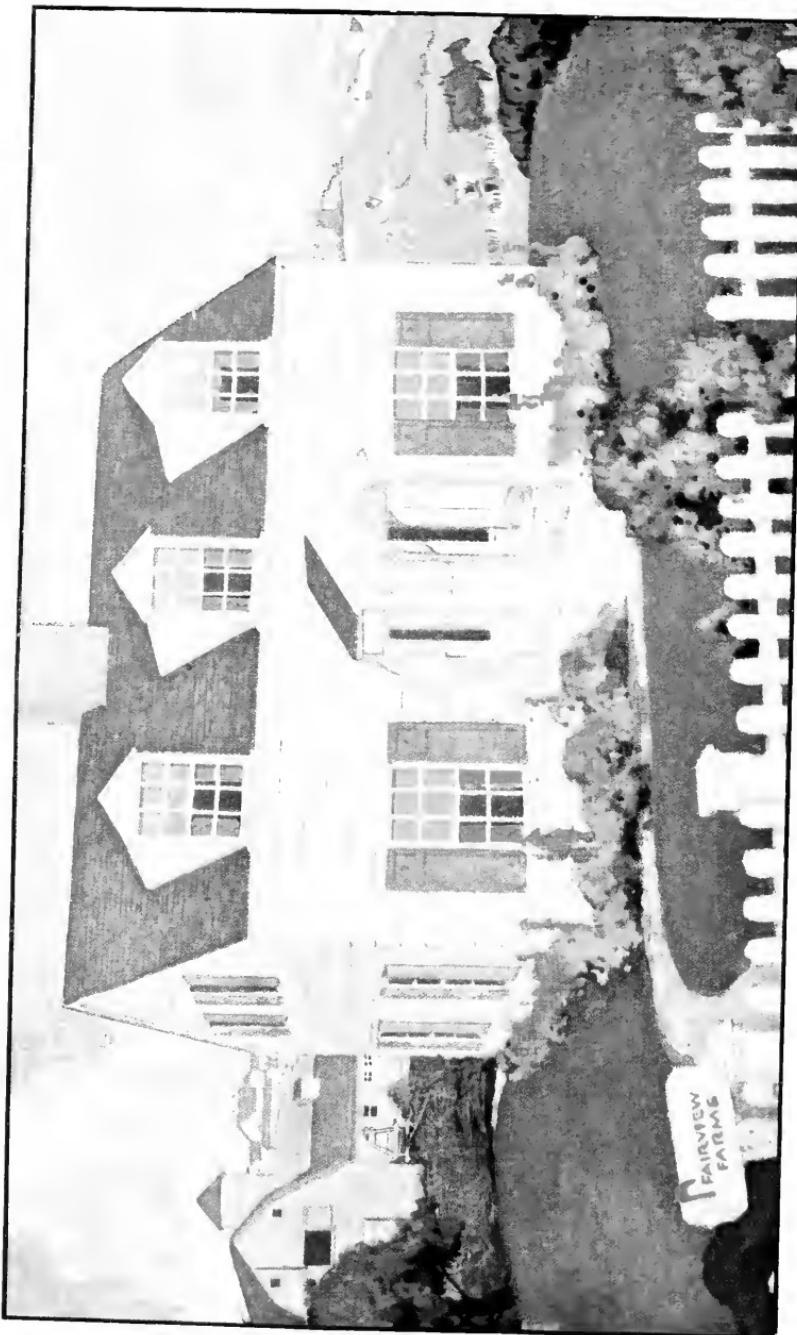
*Never paint before plaster or wet basements have dried out, or around fresh mortar beds*

The interior plaster work of a new building should always be allowed to dry thoroughly before applying paint to the exterior of a building. Every yard of green plaster contains nearly a gallon of water, and unless thorough ventilation is given and the moisture is allowed to evaporate and escape in that way, it is forced to escape through the siding; in which event the result would inevitably be blistering or peeling, even though the siding may have been thoroughly dry when put on.

Painting around fresh mortar beds should also be avoided on account of the tendency of the oil in any paint to absorb the moisture and fumes from the lime.

*Specifications on page 143*

*A Cozy Little Farm Collage*



*Do not paint in direct heat of sun or in damp or very cold weather*

Painting in the direct heat of the Summer sun should be avoided to the greatest extent possible, as it will blister the paint. Paint on the shady side of the building as much as possible. Painting, however, should never be done during or following a dew or heavy frost, in heavy, damp, foggy atmosphere, or while the wood is still wet from a rain. Good paint dries with a sealed film, thereby protecting the surface from the elements, but when there is moisture in the wood before the paint is applied, it is bound to escape somehow when the hot sun beats down upon it. The sealed film being elastic, in its effort to resist it all it can, expands into blisters, which eventually give way and burst, causing an unsightly and injurious peeled condition.

*Do not allow any coat to stand too long before applying succeeding coat*

Do not apply any coat of paint and let it stand until the following year before a subsequent coat is applied. It will have weathered sufficiently in that time to absorb some of the elasticity of the succeeding coat, so that the final result cannot be satisfactory. Also do not allow any coat of paint to stand until it is bone hard before continuing the work. One coat should follow another within reasonable time until the work is finished. If the under surface is allowed to get too hard, it will not have the proper tooth to allow the succeeding coat to get a grip or hold on it.

*Two coats or three coats—which?*

Does it pay to give the new home two or three coats of paint when one considers the extra cost of the third coat? This is a question often asked by property owners. The truth about this is that, in many cases, the second coat has only succeeded in perfectly satisfying the absorption of the wood and the third coat is required for adequate protection.

In the foregoing, the priming coat is counted as one coat; two-coat work meaning a priming coat followed by a finishing coat, and three-coat work meaning a priming coat followed by two other coats.

## *How to Properly Mix Prepared Paint*

To secure best results from any good prepared paint, it must be properly mixed. The illustrations below and their explanations tell how to mix prepared paint properly and in the least time.



1.  
Shake the package  
violently.



the pigment. Do this until the mass is smooth and entirely uniform throughout.



2.  
Cut out the  
whole top.



5.  
Begin returning the  
surplus vehicle a  
little at a time, until  
all has again been  
added, stirring con-  
stantly.



3.  
Pour off into an-  
other package at  
least two-thirds of  
the vehicle that has  
raised above the  
pigment.



6.  
Then "box" the paint  
—that is, pour it back  
and forth from one  
pail to another from  
half a dozen to a dozen  
times, each time leaving  
about one-quarter  
of the paint in the pail which  
is being emptied.

If the above method is followed you will be sure not to have thick paint that will peel or thin paint that will not cover.

## *What Constitutes the Best Paint*

### *Prepared Paint vs. Hand Mixed*

The best paint is always essential to best results. Therefore, in painting a house, one should be most careful as to the materials with which it is painted. The best paint to use is undoubtedly a high grade prepared paint made by a reputable manufacturer. There are certain definite reasons why it is much better than hand-mixed or so-called "lead and oil."

It is only reasonable that a man who buys the materials and mixes the paint himself cannot possibly produce the equal of good prepared paint. It is a case of hand work against mechanical efficiency; human guesswork against exact scientific formulae; hand stirring against machine grinding.

Good white lead and pure raw linseed oil make a fairly good paint, and for years was the best paint known. In fact, for a long period white lead was practically the only base pigment known. It became a tradition of the painter's trade and anything else was not even considered.

To say, however, that straight "lead and oil" paint today is the best, would be to say that the world has progressed in every other industry but that of paint making. Time has changed things. The paint industry, like every other, has advanced and improved. It was realized that straight white lead (and oil) was too soft, and allowed the hot sun to draw out the oil and oxidize the film, causing the paint to lose its gloss, chalk and rub off. Effort was constantly being made to remedy this difficulty.

It was about seventy years ago that the use of zinc as a paint pigment was discovered by a French master painter, named Le Clare, who used it in his own work with such superior results that he was presented with a gold medal and Cross of the Legion of Honor for distinguished services rendered.

Zinc oxide is whiter than lead and possesses greater spreading capacity because it takes more oil, and, being hard, holds the oil to the surface. However, it was soon discovered that zinc alone dries too hard and quickly becomes brittle and cracks and peels. Furthermore, that for the same reason it is objectionable for repainting, making it difficult to get new paint to adhere to it.

The problem then was to incorporate these two base pigments in the right scientific proportions so that the softness of the lead would be offset by the hardness of the zinc and vice versa, resulting in a paint having the virtues of both and the objections of neither, hence greater body and opacity, better ease of working and spreading, more absorption of oil and greater durability.

After much experimenting this was accomplished, and this combination in the right proportions has for some time been recognized generally and highly endorsed by the most reputable paint authorities as possessing best paint qualities. However, the method of mixing is also of utmost importance. For instance, straight carbonate of lead (white lead) alone with straight zinc oxide does not give as high efficiency and as thorough incorporation as is the case when a certain percentage of the former is combined in the form of sulphate of lead, the proportions again being an essential factor. This is where accurate laboratory formulae and accurate measuring of each ingredient by weight is of the greatest value in producing the best possible paint. Also, the manner and thoroughness in which these ingredients are mixed together and balanced, are of utmost importance and it is only natural that this can be done much more thoroughly by machinery than by hand.

The foregoing deals principally with the pigment portion of the paint, but the liquid portion (or vehicle) is also of equal importance. The first essential of linseed oil is, of course, to carry and suspend the pigment in such a way that the mass may be perfectly fluid until and during the process of application, after which it has a much more important task to perform. Linseed oil supplies the gloss and is the very life of the paint. It is the oil which fills the pores of the wood and it is the oil which sticks to and grips the surface in a tough, tenacious, waterproof film. It must harden and act as a binder to hold the pigment intact on the surface, yet be elastic and weather-resisting. For these reasons it is necessary that the best linseed oil be used in sufficient proportions.

SWP (Sherwin-Williams Paint, Prepared) is a correct combination of oxide of zinc, carbonate of lead, sulphate of lead and pure linseed oil, with the necessary turpentine and drier. These materials are all of the highest quality and are intelligently and scientifically handled so as to give the maximum paint value in each can and color.

## *Brushes*

### *The Kind to Use and How to Use Them*

Good brushes, and the right kind of brushes, are very necessary for good results. A poor brush often spoils an otherwise good job. It is practically impossible to avoid showing brush marks with a worn out or a stiff, hard brush.

Brushes are made in many different sizes and shapes—flat, round, oval, square across the end, rounded, pointed and chisel shape. Each has its purpose.

In selecting a brush, care should be taken to get one that fits the hand, so that it may be held easily, without slipping or quickly tiring the hand.

In some brushes, the bristles are set in glue; in some they are set in cement and others in rubber. Generally speaking, rubber-set brushes are best. Glue-set brushes should never be left standing in water, as it loosens the bristles. Cement-set brushes should not be used in any finish that contains alcohol, such as shellac, as this will loosen the bristles.

It is more than worth while to keep your brushes in good condition. Never stand brushes on end. When necessary to put brush down during the painting operation, lay it flat on a board or piece of paper. When through for the day, stand brush in a pail of water. With large heavy brushes a good way to do is to bore a hole through the handle and insert a loop of twine; and suspend brush by this loop from a stick laid across the bucket of water.

When through with the painting operation, clean the brush out thoroughly. It takes only a little time to do this—but if allowed to get hard, it takes a long time to get the brush in good shape again. Much of the pleasure of painting is to be able to go to the brush-keeper and at once get a good, clean brush whenever it is desired to do a little painting.

To clean brushes, use turpentine, benzine or gasoline. A varnish or enamel brush should never be cleaned in anything but turpentine, and a shellac brush should never be cleaned in anything but alcohol (denatured). After the brushes have been well cleaned with the turpentine, benzine, alcohol, etc., they should be washed in soft water and soap and dried with a cloth. S-W Flaxoap is most convenient for this. After

brush is clean it should be put away in a paper bag to keep it from the dust.

Another method extensively used is to stand the brushes in a mixture of half turpentine and half raw linseed oil. A tack should be placed near the top of brush handle and the brush suspended by the tack from edge of the pail or other receptacle used as a "brush-keeper." This will keep the brush from standing on the bottom of pail and curling up the bristles. Enough turpentine and oil should be placed in the pail to cover the bristles.

A small wooden box should be placed over the pail of brushes to serve as a cover and keep the dust out. When this method is employed, the liquid in the pail must be renewed at intervals, as it will eventually evaporate and allow the brushes to harden. Brushes, with the exception of glue-set ones, may also be kept standing in water, if the water is replenished often.

If brushes have become hard, they should be kept in turpentine a day or so to soften the paint. Then work them back and forth on an old board, and put back into the turpentine again and work some more, if necessary. If it does not readily soften the brushes, stand them in S-W Taxite, paint and varnish remover, or in heated vinegar. (Never put a glue-set brush in vinegar.)

All brushes will usually shed a few bristles at first, but in good brushes these as a rule are only the loose ones; and may be worked out in a few minutes by dipping brush in the paint and brushing it on an old board.

## *Some Painting "Don'ts"*

Don't leave paint uncovered over night.

Don't leave brushes in paint, stain or varnish.

Don't thin paint or clean brushes near a flame.

Don't fail to stir paint thoroughly.

Don't paint on a hot surface. In the Summer follow the shade and in the Spring and Fall follow the sun.

Don't use cheap brushes. It is poor economy.

Don't use a new brush on a finishing coat. Break it in on the priming coat.

Don't jam a brush into corners. It will spoil the brush.

Don't put a bristle brush in lime or any compound containing lime.

Don't use a paint brush as a duster.

Don't keep brushes when not in use in a hot or dry place, as shrinkage of the block will cause the bristles to loosen and come out.

Don't forget that varnish brushes should be cleaned with turpentine.

Don't forget that shellac brushes should be cleaned with alcohol (denatured).

Don't neglect to cover all knots or sappy places with shellac before starting to paint, or the resin from the wood will spoil the paint.

Don't neglect to putty all nail holes and cracks *after* priming coat has been applied.

Don't apply thick coats, especially the priming coats.

Don't apply new paint over blistered paint without scraping or burning off the old finish.

Don't start painting until all broken and leaky gutters, downspouts, etc., have been repaired.

Don't forget that "elbow grease" must be used to spread any paint out into thin coats and to brush it well into the pores of the wood.

## *Helpful Suggestions*

### *To Remove Paint From Windows*

To remove paint and varnish from window panes or other glass surfaces, use hot acid vinegar, or for a more simple method apply S-W Taxite, paint and varnish remover, to soften the paint, then scrape or wipe it off.

It may also be scraped off with a safety razor blade without the application of any softening agent.

### *How to Get Paint or Varnish Out of Clothing*

Fresh paint, varnish or enamel may be removed from clothing or rugs with benzine, turpentine or gasoline. Saturate a cloth and rub the spot hard. It is a good plan, wherever possible, to place a piece of blotting paper under the spot—it will absorb the fluid and prevent it from spreading beyond the spot.

For very fine garments it is generally best to use alcohol.

If the paint or varnish has become dry, soften it with Taxite, paint and varnish remover, which will not injure clothing. After softening, remove the paint with one of the fluids indicated above.

### *Care of the Hands*

Housewives will find it a good idea to rub a little vaseline on the hands before starting to paint. The vaseline keeps the paint or finishing material from penetrating the skin. After painting, any paint on the hands may be very quickly removed by washing the hands with turpentine, then washing with soap and water.

# Chapter IV

## *Estimating*

**I**N this chapter we are giving general information about estimating the quantities of various painting materials required for all ordinary home surfaces, exterior and interior. The covering capacity of all principal Sherwin-Williams Products for home use are also given. It must be kept in mind, however, that this information can only be approximate, as no two surfaces are ever exactly alike in composition and condition, and no two individuals ever spread paint in exactly the same way, some using more and some less material for the same job.

### *Exterior Estimating*

No set method of estimating can be correct in every detail, as allowances must be made for a varying number of bays, gables and other projections, also for the difference in absorption of various surfaces, as well as how thick or thin the paint is applied by the individual doing the work. By observing the following directions, however, anyone should be enabled to obtain a fairly close estimate of the quantity of material necessary for exterior painting on the average surface.

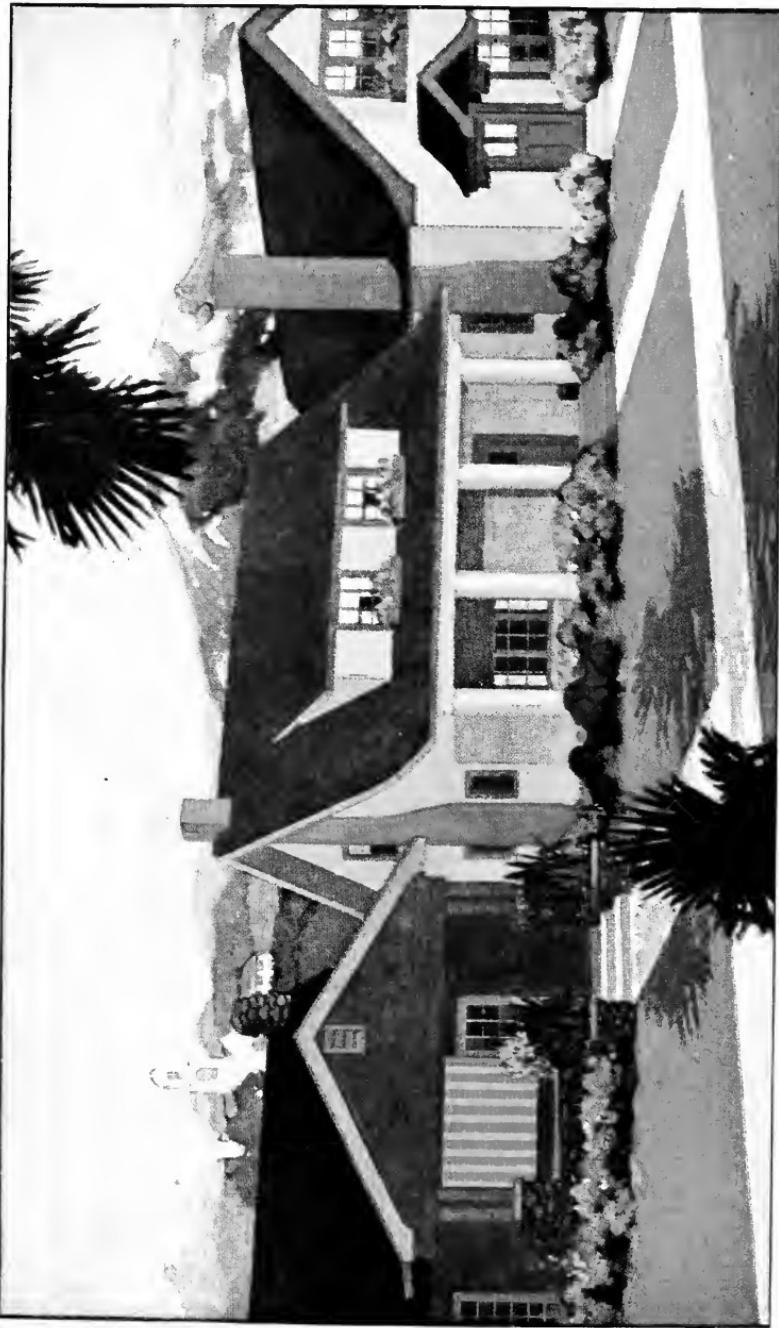
### *Body of Building*

To ascertain the number of gallons for body of building, measure the distance around the building and multiply by the average height. This will give the number of square feet to be painted. Divide this by 360, the number of square feet SWP (Sherwin-Williams House Paint) will cover, two coats to the gallon on the average surface, and the result will approximate the number of gallons needed for the body of the building.

For the trimming, cornices, etc., of the average type of house, allow one-sixth as much SWP as is required for the body of the building.

*Specifications on page 141*

*The Bungalow Home*



### *Blinds*

If the house has blinds, allow about 40 square feet of surface for the average pair of blinds. Multiply the number of blinds by .40 and divide by 360 to ascertain the number of gallons needed for all blinds, two coats.

### *Porch Ceiling*

If the porch ceiling is to be painted with SWP, multiply its length by its width, which will give its area and divide by 360 to give the number of gallons needed for this surface, two coats. If to be finished natural, to estimate the number of gallons of S-W Rexpar Varnish needed for two coats, divide by 275 (covering capacity of Rexpar, two coats).

### *Porch Floors and Steps*

For the floor, multiply the length by the width and divide by 360, the number of square feet S-W Porch and Deck Paint will cover, two coats to the gallon.

For the steps, ascertain the square feet of surface in one step, multiply by the number of steps, then divide by 360.

### *Exterior Doors*

Exterior doors of average size which are to be painted require about one pint of SWP. Doors which are to be varnished require about one pint of Rexpar; if new doors of oak or other open grained wood, one pound of Paste Filler will also be required.

### *Shingles*

Shingled roofs to be stained with S-W Preservative Shingle Stain, treated in the usual way with one dip coat and one brush coat, may be estimated by multiplying the length of the house by its width, and adding one-third of that amount which will give the approximate area of an average roof, then divide by 100 (covering capacity in square feet of Preservative Shingle Stain, one dip coat and one brush coat to the gallon). If there are any gables, the area per gable may be ascertained by multiplying the length of the rafters by one-half the distance from the cornice to the peak.

For restaining an old roof which has been previously stained, for which one brush coat is usually sufficient, the approximate covering capacity is considered to be 150 square feet per gallon, one brush coat.

*Table of Covering Capacity of Sherwin-Williams  
Products for Exterior Use*

*(Approximate on Average Surface )*

SWP (House Paint) .....	360 square feet per gallon, two coats
S-W Preservative Shingle Stain .....	100 square feet per gallon, for one dip coat and one brush coat. 150 square feet per gallon for one brush coat only.
S-W Carbolic-ol Shingle Stain.....	
S-W Porch and Deck	
Paint.....	360 square feet per gallon, two coats
S-W Rexpar Varnish.....	550 square feet per gallon, one coat
S-W Concrete Wall	
Finish.....	300 square feet per gallon, one coat
S-W Commonwealth	
Barn Paints.....	500 square feet per gallon, one coat
S-W Roof and Bridge	
Paint.....	600 square feet per gallon, one coat
S-W Metalastic .....	800 square feet per gallon, one coat

*Interior Estimating*

In estimating the amount of materials required for interior decoration, it is necessary to figure each room separately. The following estimates are based on average conditions, but it should be remembered that the covering capacity of all painting materials will vary according to the surface on which they are applied; a rough plaster wall will require more than smooth plaster, a soft porous plaster will absorb more than a hard plaster, etc.

*Ceilings and Walls*

To determine the quantity of S-W Flat-Tone for three-coat work on the ceiling, multiply the length by the width, which gives the square feet of ceiling area. Divide this by the number of square feet Flat-Tone covers per gallon on the type of surface to be painted, as shown in the Table of Interior Covering Capacities on pages 34 and 35.

The quantity of Flat-Tone required for three-coat work on the walls can be estimated in the following manner: Multiply the distance around the room by the height. This gives the number of square feet of wall space. Subtract from this

20 square feet for each window and 21 square feet for each door. Divide the total number of square feet by the number of square feet Flat-Tone will cover three coats to the gallon on the type of surface to be painted.

On new work, the first coat of Flat-Tone should be mixed with Flat-Tone Mixing Size in the following proportions:

Sand finish plaster,

or any porous plaster... Equal parts Flat-Tone and Flat-Tone Mixing Size.

Smooth hard plaster..... 1 part Flat-Tone Mixing Size to 3 parts Flat-Tone.

A simple method to estimate the quantity of Flat-Tone Mixing Size required is as follows: Add the total number gallons of Flat-Tone needed for all coats, walls and ceiling. Divide this by 4 for sand finish or porous plaster, or by 6 for smooth hard plaster. The result will give the number of gallons of Flat-Tone Mixing Size needed for the job. This is to be used for the first coat only, and is to be added to Flat-Tone in the proportions indicated above.

### *Woodwork*

In a room of average size (about 12x15) there is usually the following woodwork:

2 doors (21 square feet each).....	42 square feet
Baseboard ( $\frac{1}{2}$ foot high).....	27 square feet
3 windows (20 square feet each).....	60 square feet
Total.....	129 square feet

The distance around the room multiplied by the height of the baseboard gives number of square feet in the baseboard. Should the surface be finished natural by applying a coat of shellac and then two coats of Scar-not Varnish, the procedure will be as follows in estimating: Divide the square feet of woodwork by 500 (covering capacity per gallon for one coat of shellac) which will give the number of gallons of shellac necessary. Multiply the square feet of woodwork by 2 (for two-coat work) and divide by 500 (covering capacity of Scar-not to the gallon), the result giving the number of gallons of Scar-not Varnish needed. To determine the number of gallons of stain required for woodwork, divide the area of

the surfaces to be treated by 500 (number of square feet Handcraft Stain covers to the gallon). If filler is to be estimated, divide the area in square feet by 40 (which will designate the number of pounds needed).

For a white enamel finish—to ascertain the quantity of undercoater required, divide the number of square feet of woodwork by the number of gallons covering capacity of the undercoater to be used, as shown in the following Table of Covering Capacities. To ascertain the quantity of enamel required for the finishing coats, divide the number of square feet of woodwork by the number of gallons covering capacity of the kind of enamel to be used.

#### *Floors*

If floors are to be finished natural, three coats of Mar-not should be used. Multiply the area of the floor (length times width) by 3 and divide by 550 (covering capacity Mar-not one gallon one coat).

To estimate for floors to be stained, divide area of floor by 500 (number of square feet Handcraft Stain and Handcraft Stain Reducer cover per gallon) which will give the number of gallons required.

#### *Table of Covering Capacities of Sherwin-Williams Products for Interior Use*

*(Approximate on Average Surface)*

##### S-W Flat-Tone

On sand finish walls	200 square feet per gallon, three coats.
On very porous smooth walls ...	(For two-coat work, figure 300 square feet two coats to the gallon.)
On hard, smooth plaster walls .....	250 square feet per gallon, three coats. (For two-coat work, figure 350 square feet two coats to the gallon.)

(Above covering capacities for Flat-Tone are based upon the addition of Flat-Tone Mixing Size to the first coat, in the proportions directed on the preceding page. Do not deduct

from the amount of Flat-Tone indicated above on account of adding the Mixing Size.)

On walls previously

    painted----- 250 square feet per gallon, three coats.  
                        (For two-coat work, figure 350  
                        square feet two coats to the gallon.

S-W Flat-Tone System

    (Glaze Color)----- 750 square feet per gallon, one coat.

S-W Flat-Tone Multi

    Color Effects----- One quart of paint for each stipple  
                        color to a room 12 x 20.

S-W Old Dutch

    Enamel----- 350 square feet per gallon, one coat

S-W Enameloid ----- 400 square feet per gallon, one coat

S-W Enamel----- 400 square feet per gallon, one coat

S-W Enamel Under-

    coater No. 12----- 400 square feet per gallon, one coat

S-W Old Dutch

    Enamel Undercoater 400 square feet per gallon, one coat

S-W Inside Floor Paint 250 square feet per gallon, two coats

S-W Floorlac, Colors 225 square feet per gallon, two coats

S-W Floorlac, Ground 225 square feet per gallon, two coats

S-W Concrete Floor

    Paint----- 250 square feet per gallon, two coats

S-W Handcraft Stain 500 square feet per gallon, one coat

S-W Oil Stain----- 600 square feet per gallon, one coat

S-W Acid Stains----- 500 square feet per gallon, one coat

S-W Mar-not Varnish 550 square feet per gallon, one coat

S-W Scar-not Varnish 500 square feet per gallon, one coat

S-W Rexpar Varnish 550 square feet per gallon, one coat

S-W Velvet Finish

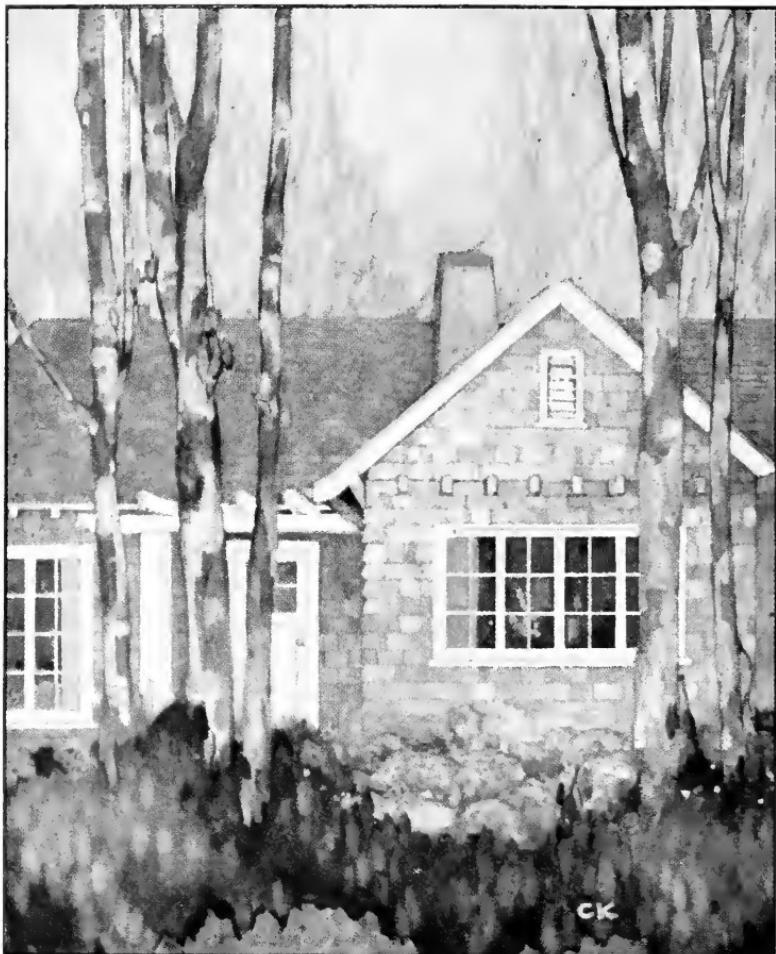
    Varnish----- 450 square feet per gallon, one coat

S-W Mission-lac----- 600 square feet per gallon, one coat

S-W Shellac----- 500 square feet per gallon, one coat

S-W Paste Filler----- 40 square feet per pound

S-W Prepared Wax 125 square feet per pound, one coat



*The Little Gray Cottage*

Who would think that this nook of the woods could be made so interesting? And yet this little dwelling is equally at home in the more open spot. It is low and rather rambling and nestles quite cosily down amongst the trees. The gray shingles should not be painted but finished in a preservative stain which will retain all the texture of the rough sawn cedar. The ivory white trim is responsible for the clean appearance of this color scheme.

*Specifications on page 146*

# Chapter V

## *Individual Treatment in Exterior Painting*

IT seems that the subject of painting, the correct colors to combine and the right type of paint to use all form a topic which worries the average home owner, even though the principles involved are few and simple to understand. Obviously the paint most economical to use is that which is made of the best quality materials intended for each surface to be protected. We hope, also, that the reader, after reading the preceding chapters, is thoroughly convinced that it is essential to have these paints applied by a person who knows how or who is willing to study our instructions and will follow these directions faithfully. This is, of course, the mechanical end of the job.

We will now try to discuss briefly, and in an interesting way, the principles governing the selection of the colors to use to produce certain desired results.

Almost every one has a certain inherent sense of proportion and a feeling of what is appropriate, which should guide him in painting his home. The house should first be considered as to its setting. Is it conspicuously located in a prominent, open spot, or is the building partially hidden by abundant trees and shrubbery? Also are there neighboring houses pressing in close upon it, or does it stand alone? One must always keep in mind the relation each house bears to its neighbors on the street. Many people paint in white simply because it has become a fad and because there is no difficulty in choosing colors. How unpleasant a sight it is, however, to come to a row of houses, once white, but now grown shabby through the combined action of smoke and grime and weather. How much better to have used a combination in color which would have still retained enough interest through color contrast to make the soil less noticeable!

One still sees an occasional blue or pink house or some atrocious shade of yellow or green, but this and the other

alternative just mentioned can be easily avoided. If you do not find it easy to make the decision yourself or do not trust your own judgment, a letter addressed to the Department of Decoration, The Sherwin-Williams Co., 601 Canal Road, Cleveland, Ohio, will always bring the desired assistance, without charge.

Do not take it that we mean that white should never be used. Quite the contrary. There are certain homes, such as the small cottage, which are better in white than in any other treatment. Then too, by using a fine gloss white, such as SWP, the house can be washed down every year with Flaxoap and water, renewing the clean appearance. This practice has become very general in the downtown districts of our big cities, where even the white tiled buildings soon become grimy.

### *The Prominent Location*

Generally speaking, the building situated in the conspicuous plot appears best in the most simple treatment. Neutral grays or drabs, with lighter gray or ivory white for trim, are very satisfactory. If there is much ornament or grill work, render this in the body color so as to keep it less noticeable.

Where there are plenty of trees and shrubs, light colors are advisable for both the large and the small house. But where the building is unsheltered by trees the use of stone color or warm drab or gray will avoid the bare look that a brighter color would give.

### *The House with Close Neighbors*

While it is possible to use brighter, cleaner colors in neighborhood painting, good judgment must be exercised in the work. Where one house is painted in a bright yellow, for instance, its next door neighbor should not be in a bright green nor should it be in too dark a brown, just to be different. A cream gray body color with ivory white trim and green roof would cause both houses to appear best. Where the house under consideration is situated between two buildings in strong colors, a neutral tone is required and if a shade or tint of the strong adjoining colors can be used for either the trim or roof color of the middle house, a "color bridge" will be formed that will bind the three in harmony and make every one improve in appearance.

## *How Color Influences the Appearance of Surfaces*

The idea of color cannot be disassociated readily from some surface to which it is to be applied. And just to the extent that any color is warm and expanding in effect, or cold and contracting, aggressive or receding, is that surface affected to which the color is applied.

Light warm colors, tints and shades of yellow, make surfaces appear larger. Dark colors tend to make the surface appear smaller.

Light gray or green do not seem to change a surface appearance to any extent. Bright warm colors, containing red or orange, make a surface seem nearer to the eye than the medium, neutral or cold colors such as dark gray or dark green, especially a blue-green.

A practical application of this principle is used in painting the pillars of the porch. A yellow body color, for example, with dark green trim, requires the pillars in the yellow rather than the green so they will hold their place out nearer the eye and preserve the architectural and structural value of the building.

### *The Small House*

As a rule, light warm colors like SWP 496 Ivory, 462 Cream, 387 Canary Yellow, 470 Golden Yellow, 385 Straw or 485 Warm Drab are suitable for the small house, as such colors will make any building appear larger.

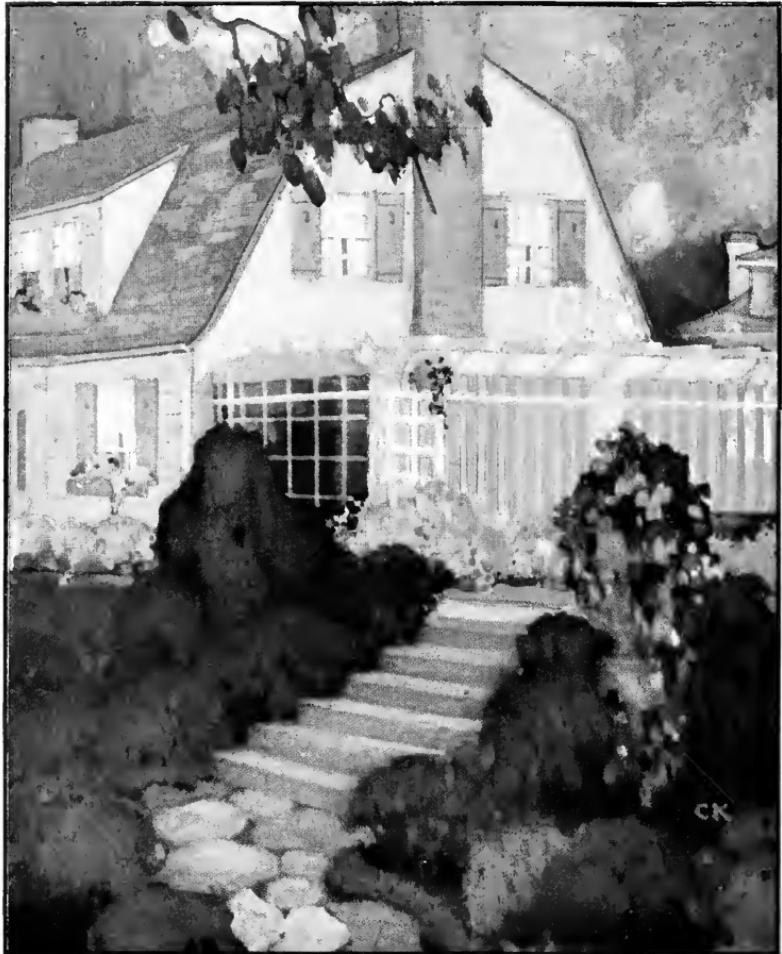
### *Neutral Colors*

Light colors which are not warm, such as SWP 354 Sea Green, 360 Cream Gray, 479 Pearl Gray or 357 Silver Gray, are especially pleasing for a building which is not surrounded with trees. These colors, too, will harmonize with practically any color on the neighboring house.

### *The Large Building*

The dark warm colors, of which SWP 393 Tobacco Brown, 388 Modern Brown, 486 Golden Brown, 499 Antique Brown, 382 Rich Maroon are good examples, produce best results on the larger buildings where it is necessary to employ colors which will not be affected by smoke and dirt and where the foliage is not too dense to produce too dark an effect.

The darker, so-called cold colors, as SWP 353 Light Lead Color, 363 Slate, 362 Crown Green, 355 Sage Green, 498



*A Happy Treatment for the Dutch Colonial House*

Much of the charm of this simple little home is due to the effective manner in which advantage has been taken of the natural surroundings. The little Dutch garden in the foreground provides color which makes one appreciate the clean combination of ivory and willow green all the more. Bright color has been introduced in the porch curtains and border flowers. Placing the living porch away from the front door affords greater privacy.

*Specifications on page 148*

Moss Green, are suitable for large buildings not surrounded with foliage and the roofs of which are covered with slate or other dark gray material.

Surroundings and conditions vary, however, and the large building may be painted in as light a color as Cream and the small bungalow cottage in as dark a tone as Modern Brown.

### *The Trim Color*

The trimming is important in the architectural plan of the building and is even more so in the painting plan, because with the manipulating of the trim color it is frequently possible to modify the appearance of the house to a considerable extent.

### *The Tall, Narrow House*

This house can be made to appear lower and broader by keeping the body in a light tone such as SWP 496 Ivory, using a dark contrasting color for trim, such as SWP 388 Modern Brown. A two-color treatment is also effective, using the darker color for the upper portion with the roof similar in color. Such a combination would be: Lower Body Color, SWP 375 Colonial Yellow. Upper Body Color, SWP 499 Antique Brown. Trim Color, SWP 486 Golden Brown.

Following are a few illustrations of typical homes with color recommendations suitable for each type:

This dwelling gives a pleasing appearance of neat compactness which furnishes the key to the painting treatment. This is a decidedly well-groomed house and the owner should keep it so.



*The Stuyvesant*

The shingles may be either brown or green, but the entire upper part of the house, including the roof, must be in the same color.

The lower body and trim are best in one color, either SWP 496 Ivory, or SWP 471 White. SWP 355 Sage Green is an attractive color to use for sash.

The hard line of the foundation really ought to be broken by planting such formal shrubbery as dwarf evergreens, blue spruce, etc.

This is a most practical and liveable type of home and is



*The Lenox*

being used extensively. Treated in white this house needs bright green, such as SWP 461 for the shutters and S-W Shingle Stain Green C-74 for the shingle roof, also plenty of foliage to lend color. This is, of course, an ideal scheme for the house in the suburbs or in the country. Only too often, however,

does one see this house painted all in white in neighborhoods exposed to smoke and dirt. In the city this all-white house rapidly becomes soiled, and, unless washed down with Flaxoap and water every season, soon looks shabby. The use of color then becomes advisable.

SWP 375 Colonial Yellow, with white trim and Shingle Stain Green C-72 or Red-Brown B-41 roof is excellent.

SWP 479 Pearl Gray, with white trim and Shingle Stain Green C-72 roof makes a splendid clean gray scheme. Both effects provide color interest.

We have seen many of these homes painted solid in SWP 496 Ivory, with shutters and sash done in SWP 355 Sage Green, which were very pleasing.

The color scheme for this dwelling should be selected with care so as not to produce a broad, squat appearance. The all-white treatment is not recommended. Yellow body color, too, being an expanding color, would increase the apparent size and width unless some dark color is used for trim, such as SWP 498 Moss Green or SWP 388 Modern Brown. SWP 387 Canary Yellow would be the best yellow to use.

In this house all vertical lines should be emphasized and in homes similar to this all superfluous horizontal lines should be disregarded, that is, should be painted in the body color, as doing them in the trim color would create a broader appearance.



*The Alander*

This scheme is recommended: Body Color—SWP 357 Silver Gray. Trim Color—White.

Using a light shingle stain for the roof such as our C-74 and keeping the gable in a light color—same as the body—will add to the apparent height of the house.

The outstanding feature of interest in this house is the architect's handling of the roof.



*The Ingram*

This has been brought down low in the front so as to produce a feeling of snug coziness usually found only in the small cottage. The roof occupies a large part of the space one sees when viewing the building and should be kept

light in tone so as not to contrast sharply with the body color. A light translucent stain will also preserve the variety of color and texture of the shingles.

Should this building be constructed with weatherboarding the tall gable should be rendered in either stucco or shingles to avoid producing a tall ungainly effect which the house design itself really does not have.

This scheme is recommended: Roof—S-W Preservative Shingle Stain Light Brown, B-44. Body—S-W Concrete Finish Cream. Trim and Sash—SWP 499 Antique Brown.

The prototype of this interesting dwelling is the half-timbered English cottage with the thatched roof. To carry this effect through successfully, keep the shingles light in tone—Brown B-44. Stain the timbering a weathered brown, B-47 and finish the stucco in soft shades of cream or extra light gray. Sash, SWP 388 Modern Brown. Many houses of this type are built today, using tapestry brick for the lower story. The use of brick adds much interest in both color and texture. Rough shale tapestry brick in varied tones of reds, browns and dark grays are ideal. The joints should be raked.



*The Marlan*

The casual observer might say that this and the following house could be painted in a similar manner, both having a central entry, a division between first and second stories, etc. There are characteristic architectural details, however, which make the one a modern American type and the other a development of an English type, so that individual treatment is necessary.



*The Renwood*

One's first impression of this home is that while siding could be used both up and down it is much better with shingles for the upper body because with this treatment more interesting variety of color and material texture is possible.

To paint the siding of this rather broad house in upper and lower colors would be to cut it in two and make it look too broad. It may seem strange, but one can have a shingle upper body in a different tone without causing this effect, due to the difference in texture.

This scheme is most satisfactory: Roof—Shingle Stain Dark Green C-72. Upper Body—Shingle Stain Light Gray C-82. Lower Body and Sash—SWP 496 Ivory. Shutters—SWP 498 Moss Green. If the house is already in siding: Roof—Shingle Stain Dark Green C-72. Body—SWP 357 Silver Gray; or. Roof—Shingle Stain Red-Brown B-41. Body—SWP 387 Canary Yellow. Trim—SWP Gloss White. Shutters—SWP 498 Moss Green.

Unquestionably, the second story of this English dwelling must be done in shingles. The lower body is equally necessary to be rendered in stucco in order to preserve its character. By using soft browns or grays of shingle stain the truly interesting texture of the two building materials can be brought out.

This scheme is in browns: Roof—Shingle Stain B-47 (a nut brown); Upper Body—Shingle Stain B-44 (a soft light brown); Lower Body and Bays—Concrete Finish Cream; Trim and Sash—SWP 499 Antique Brown.



*The Kirtley*

An alternative choice in gray and green: Roof—Shingle Stain Dark Green C-72; Upper Body—Shingle Stain Light Gray C-82; Lower Body and Bays—Concrete Finish Light Gray; Trim and Sash—SWP 496 Ivory.

One likes this cottage because the design is simple and sincere, so the painting treatment should carry out this idea. While the all-white scheme is appropriate, especially for the country or suburbs, the correct use of color gives much better and more practical results. SWP 387 Canary Yellow with white trim and Shingle Stain, either Green C-74 or Red-Brown B-41, for the roof will stay clean and attractive for a much longer time than white. SWP 357 Silver Gray, or SWP 479 Pearl Gray, are excellent, with white trim and green roof, Shingle Stain C-72.

SWP 496 Ivory is a much better one-color treatment than white and SWP 355 Sage Green or SWP 461 Willow Green for sash will give color interest.

The intelligent use of permanent shrubs, such as dwarf evergreens, will greatly enhance the appearance of both house and yard.

### *How To Secure Blue Prints*

#### *Working Drawings of the Homes Shown in this Chapter*

While the Sherwin-Williams Company does not maintain a Service Department for supplying blue prints and working drawings of the preceding illustrations shown in this chapter, the designers of these homes have extended us the courtesy of permitting us to show them and any person wishing to secure the blue prints and working drawings may do so upon fulfilling the regular requirements made to their customers direct. We are not in a position to quote you the prices on blue prints, but your request will receive prompt attention and you may expect to hear direct from the designers. Address your inquiry to The Sherwin-Williams Department of Decoration.



*The Piedmont*



*A Hospitable Hall*

The hall gives one his first impression of a home, which should be one of cheerful hospitality. Cream walls provide an air of sunshine in even the darkest room, and in this hall one's first impression is one of warm sunshine. The comfortable windsor chair and glorious bouquet of golden-yellow flowers are evidences of thoughtful consideration provided for the friend who drops in for a moment's call.

The blue vase makes the yellow flowers more pleasing.

# Chapter VI

## *Interior Finishing—Woodwork and Furniture*

**I**N this chapter we wish to take up, in a very informal manner, the discussion of the best and most effective ways of finishing and refinishing interior woodwork and furniture.

Much of the work requires the services of a competent painter and finisher, but there are numberless jobs the owner can do himself which might otherwise be postponed. These miscellaneous jobs combine to make a home appear neat and tidy, and prompt attention and the application of the needed paint or varnish, may mean profit and quick action should the house ever be put up for sale.

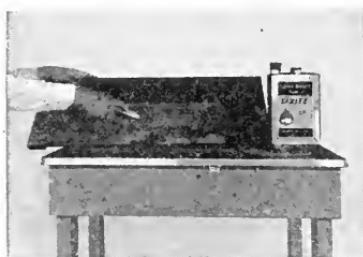
### *To Remove Paint or Varnish*

A prepared paint and varnish remover like Sherwin-Williams Taxite is most effective, both because of its quick action and because it does not burn, discolor or raise the grain of the wood as lye or soda will do. Taxite comes ready for use.

#### *Directions for Using Paint and Varnish Remover*

Shake well before using so as to thoroughly agitate the contents. Apply a generous coat and allow to stand. After about five or ten minutes the paint or varnish will be found to have softened so that it can be removed readily with a dull putty knife.

Note: It pays to take the precaution of covering all painted or varnished surfaces in the vicinity of the operation as, of course, any drops of Taxite touching such surfaces, will ruin the finish.



*Removing old paint coating that has been softened with Taxite*

Where the paint or varnish film is very heavy through repeated paintings or varnishings, a second or third application of Taxite may become necessary.

*Note*—Mouldings, corners and other difficult parts to reach are most easily cleaned by scrubbing with a small vegetable brush, dipped in Taxite. After the bulk of the old coating is removed, wash the surface with a cloth or scrub it with a brush wet with Taxite to make certain there is none of the old finish left.

*Important*—After the old material is removed, scrub thoroughly with benzine or gasoline to remove all remaining Taxite, as any remaining on the surface will prevent the drying of subsequent finishing coats; then sandpaper surface clean.

### *Varnishing*

To refinish varnished surfaces which are in good condition, first wash with Sherwin-Williams Flaxoap and water, rinsing thoroughly with clear water; sandpaper with 00 sandpaper and wipe with a cloth saturated with benzine or gasoline, then simply apply one coat of varnish as it comes from the can. If a polished or dull rubbed effect is wanted, follow directions given on pages 52-53.

*Note*—For a dull rubbed effect without hand rubbing use Sherwin-Williams Velvet Finish No. 1044. This varnish is designed to be used as a finishing coat over a varnish or shellac finish to give the effect of a dull rubbed finish. It dries dull without rubbing.

If the surface to be varnished is in only fair condition, sandpaper thoroughly to remove all rough, uneven spots, then apply two coats of varnish, sanding the first coat lightly. The last coat may be left in full gloss or rubbed to a polish as desired. Treatment for varnish surfaces in very bad condition follows:

### *To Refinish Woodwork and Furniture Previously Painted or Varnished*

There are two methods of procedure. First, to clean the surface and start afresh; second, to cover the old finish with a solid color and to build the finish colors upon this.

#### *First Method, To Clean Off the Old Finish*

Apply a full coat of S-W Taxite, paint and varnish remover, over the entire surface to be cleaned (or as much as can be

conveniently worked at one time, if an entire room is being refinished) and proceed as directed on page 47.

Second Method. (The second method is given on page 63.)

#### *Open-Grain Woods*

Open-grain woods such as oak, walnut, chestnut, mahogany, etc., will require refilling as the Taxite and scrubbing usually removes the filler as well as the finish. Filling the pores of the wood is necessary to level the surface for the finish coats.

#### *Mission Effect*

Of course, where a Mission finish is desired the filler is omitted. Apply a coat of S-W Handercraft Stain Fumed Oak, Weathered Oak, Green Weathered Oak or Cathedral Oak. Follow with a thin coat of pure White Shellac and finish with a coat of S-W Mission-lac or Velvet Finish Varnish No. 1044.

#### *Stain Precedes Filler*

When re-staining open-grain woods which are to be filled, the stain must precede the filler. Allow the stain to dry over night and the filler to dry forty-eight hours. See page 56 for directions on the use of fillers.

Note: For staining refinished work a penetrating stain, such as S-W Handercraft Stain, is necessary, as a water stain or an oil stain is not able to penetrate the wood satisfactorily.

#### *Sealing the Stain*

Wood that has been stained should always receive a thin coat of pure white shellac (orange shellac only as specially indicated) before applying the varnish. Shellac seals in the stain which otherwise would "bleed" into the varnish and frequently even interfere with the drying of the varnish. This "bleeding" would cloud the finish, discolor the brush, and produce an uneven and spotted appearance in the finished job. Shellac which is too heavy should be reduced with denatured alcohol.

#### *Kind of Varnish to Use*

For furniture and all interior standing woodwork, use S-W Scar-not or Excello Varnish.

For interior floors, use S-W Mar-not Varnish.

For all out-of-doors varnishing, window sills and sash, always use S-W Rexpar or Kopal Varnish.



*A Living-Room in Old Ivory, Blue and Mulberry*

The simplicity of the wall treatment permits the attention to drop to the comfortable chairs and the full rich blue of the rug. The floor has been stained dark in tone to hold the scheme together and provide a feeling of repose and solidity. What a homey touch is furnished by the small bouquet of old-fashioned flowers — the invitation of the thoughtful mistress of this home that here one may sit down and refresh himself.

## *Practical Varnishing Suggestions*

### *How to Apply Varnish to Get Best Results*

Never apply varnish with any but a clean brush. (See page 25 on how to care for brushes). On any work where you are particular as to the results, do as follows:

Pour out about a half cup of varnish. Fill the brush full of this varnish and scrape it out over the edge of another cup. Repeat the operation, using up the half cup of varnish, and the brush should be in shape to give good results.

This varnish may be strained through a cloth and can be used for some other bit of work where one doesn't require the cleanest material.

### *Kind of Brush to Use*

A stiff bristle brush is suitable for use only on floors and should not be used for heavier bodied furniture varnish, as brush marks would show. A soft fitch or Russian oxhair brush is the best suited for furniture and woodwork. Use a two-inch chisel or oval brush for large surfaces such as table tops, door panels, baseboards, etc. An inch brush is very convenient to have ready for small mouldings, corners, etc. Remember that for all but the finishing varnish coats, thin applications of varnish are far superior to heavy coats.

### *Use of Sandpaper*

Sandpaper each coat except the last, using 00 paper. Sand the entire surface, rubbing just enough to remove the gloss of the varnish and produce a smooth, even surface for the following coat. Rub *with* the grain of the wood. The scratches will show if you rub across the grain.

### *Applying the Varnish*

The application of varnish to any surface may be divided into three operations.

#### *1st—Brushing the varnish on to the surface.*

Apply the varnish freely and quickly, brushing with the grain of the wood.

#### *2nd—Spreading the varnish out in an even film.*

"Lay off" the surface by brushing across the grain of the wood. Do this without refilling the brush, as this operation is intended to spread the varnish over any spots missed the first time and to produce an even film.

### *3rd—Removing the excess varnish.*

Wipe the brush on the edge of the cup to remove most of the varnish and then "straighten out" the surface by brushing with the grain of the wood, wiping the brush occasionally against the edge of the varnish cup so as to keep it fairly dry. When "laying off" and "straightening out" a panel, table top or any broad surface, always run the brush strokes to the edge without stopping.

### *How to Produce a Rubbed Finish*

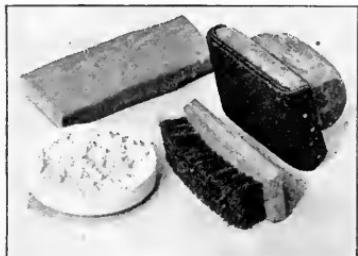
There are two types of rubbed finishes, the dull rubbed effect and the high polish. The first process uses powdered pumice-stone and rubbing oil. The second process calls for powdered pumice-stone and water, as will be described later. If your dealer handles more than one grade of powdered pumice, buy the best as it will cut faster and cleaner.

### *The Dull Rubbed Polish*

Use a regular rubbing oil such as supplied by any good paint or hardware store, or any good sewing machine oil will do. Place the powdered pumice-stone in any convenient open dish and dip into this the cloth moistened with the oil.

### *Rubbing Felt*

A heavy piece of rubbing felt one or two inches thick will be best and easiest to use, although a soft cloth formed into a pad will do for small jobs.



*Dish of powdered pumice, block with felt tacked on the ends, piece of heavy rubbing felt, small vegetable brush for mouldings*

*How Much to Rub*  
Usually only about six or eight strokes over each portion of the surface are necessary to cut the gloss and give a satisfactory dull finish.

*Note:* Always rub *with* the grain of the wood.

### *Do Not Rub the Surface With Too Heavy a Pressure*

The pumice and oil naturally soften the varnish somewhat and too heavy a pressure will cut clear through the film. When rubbing a table or a panel it is always best to do the entire length in one stroke, at least the last few strokes. This will avoid any possibility of a patchy appearance.

### *A Brush for the Mouldings*

Any mouldings, carving or relief work can best be reached by using a small vegetable brush moistened with the oil and dipped into the pumice.

### *To Clean Off the Surface*

Wipe off the surface with a dry cloth, rubbing with the grain. Powdered corn starch sprinkled on the cloth will help dry up the oil.

### *To Secure a High Polish*

Follow directions just given for oil rubbing except that water is used instead of oil. After the first rubbing with pumice-stone, wait a day and then rub with powdered rotten-stone and water for a high polish, and then give a final polishing with S-W Polish-ol.

Pianos and fine furniture are usually finished off in the factory after rubbing with rotten-stone, by rubbing with the palm of the bare hand.

**Special Note:** The rubbing of fine varnished or enameled furniture calls for the exercising of considerable good judgment, and the amateur is advised to have the piano or other expensive furniture refinished by a person who makes a specialty of such work.

## *The Use of Stains in Interior Finishing*

### *To Stain New Wood*

There are three principal types of stains suitable for use on new woods: water or acid stains, penetrating or spirit stains and oil or pigment stains. Each type has its advantages.

#### *Sherwin-Williams Acid Stains*

S-W Acid Stains provide the richest and most permanent wood dyes one can secure.

Sandpaper the wood thoroughly before applying the stain. Some recommend sponging the wood first with water and then sanding the surface smooth when dry. Apply a full coat of the stain, using a soft brush.

**Note:** Before applying any stain make a test sample on a piece of the same kind of wood to make sure of the color and intensity. Acid Stains may be diluted with water if a lighter tone is desired. Allow to dry over night and sand very lightly



*A Dining-Room in Gray*

In this dining-room, found in an old Colonial country home, a Spanish atmosphere is felt. The rounded door head, although really Colonial, gives very much the same impression as the rounded arches in the Spanish mission—the gray wall suggesting adobe construction helps this. The strongest note, however, is in the deep maroon of the carpet, carried up to the solid back chairs, which might be done in Spanish leather or tapestry.

*Specifications on page 148*

with 00 sandpaper, or finer, as the water in the stain will raise the grain slightly. Apply a second coat of stain if necessary because of the sanding. Brush over lightly when dry with very fine sandpaper or old worn sandpaper.

#### *S-W Handcraft Stains*

S-W Handcraft Stains are very satisfactory, producing clean, attractive tones which are very permanent. These stains have an advantage of not raising the grain of the wood and do not require sanding after staining. Handcraft Stain Reducer may be used to make these stains less intense if desired. Apply with a soft brush and allow to dry over night.

#### *S-W Oil Stains*

S-W Oil Stains are popularly priced and although very satisfactory for use on hardwoods, are especially satisfactory for pine and all soft woods, because of their type.

S-W Oil Stains come ready to apply and should be brushed freely on to the wood and after standing for a few minutes to permit penetration, are to be wiped off with a soft cloth. The stained effect may be made lighter by wiping off sooner.

The time for penetration required by different woods varies, even in different samples of the same wood. Roughly, oak requires about five minutes and pine two or three minutes. Allow to dry over night after wiping off.

As stated elsewhere, fillers are necessary on open grain woods except for "mission effect." These fillers follow, the next day, directly over the stain (see page 56). Page 57 gives a description of special art effects to be produced over Acid and Handcraft Stains by using light colored fillers or toners.

All stains require a sealing coat of pure white shellac as indicated under the subject of varnishing on page 49. (See color plates on pages 82 to 98 showing stain effects on various woods).

#### *To Stain Re-Finished Wood Surfaces*

Clean the wood thoroughly with S-W Taxite (see page 47) taking special care to wash out as much of the old stain as possible.

As there will still be some stain remaining in the wood, this must be reckoned with in re-staining, i. e., a wood previously stained in mahogany should be stained either mahog-

any again, or in one of the darker browns such as Handcraft Stain Brown Mahogany, Brown Oak or Cathedral Oak.

Note: S-W Handcraft Stains, because of their penetrating qualities, are the only stains which are effective for refinish work. When once a wood surface has been stained and varnished, the porous quality of the wood surface is destroyed and the wood is seemingly filled up, so that a water stain or an oil stain cannot take effect.

Woods previously stained in green will be best finished in either a green again, Handcraft Stain Bog Oak, or Weathered or Green Weathered Oak, as the green remaining would dirty up a brown or mahogany shade. These points are well to be remembered as a stain is a transparent dye and, of course, does not entirely hide the color or previous stained effect of the wood except in the very darkest shades.

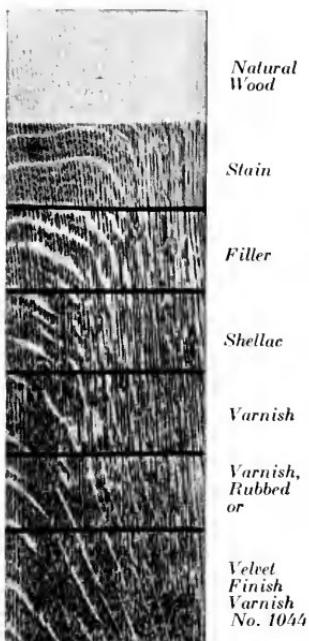
Previously finished wood in natural color does not present these difficulties, although the color of the wood may be darker and yellower than the original wood, due to aging, so that silver gray effects will not be as clean in tone as might be desired.

### *Purposes and Use of Paste Fillers*

Open-grain woods such as oak, walnut, chestnut and mahogany require the use of a paste filler to fill the pores of the wood and level the surface for the application of the finishing coats. The close-grain woods such as maple, birch, pine, etc., do not require a filler. An exception may be made of birch. While birch is really classed as a close-grain wood, the use of a paste filler in connection with red and brown mahogany and walnut effects, helps bring out the beauty and character of the grain very effectively.

The fillers most commonly used are divided into two classes —liquid and paste. Liquid fillers are usually quick drying, are brushed on to the wood and allowed to dry. A liquid filler does not really fill the wood, but rather coats it over with a shell of pigment and varnish or shellac. It does not impart a clear tone to the wood, and being brittle, is especially undesirable where the surface is to receive hard usage. A liquid filler is intended to furnish a quicker and cheaper method than the standard, but is not to be highly recommended.

Paste fillers come in paste form and require thinning with benzine to brushing consistency. S-W Paste Fillers are supplied in the following color effects: Oak, Antique Oak, Golden Oak (which stains as well as fills), Red Oak, Mahogany (a red-black), Walnut, and Transparent (does not change the color of the wood). Fillers always follow the stain, if a stain is used, although they are frequently used over the new wood — after sanding smooth. The filler does not require sanding. A paste filler serves two purposes: It fills the pores of the wood, leveling the surface for the varnish finishing coats which would otherwise sink into the hollow pores, causing a pebbled appearance. It helps bring out the beauty and character of the grain. Both floors and wood-work are frequently filled (omitting the stain) with a dark filler producing very pleasing effects.



*Natural  
Wood*

*Stain*

*Filler*

*Shellac*

*Varnish*

*Varnish,  
Rubbed  
or*

*Velvet  
Finish  
Varnish  
No. 1044*

#### *Directions for Use*

Thin to a creamy consistency with benzine and apply to the entire surface. When the material starts to set, indicated by partial flattening out, wipe off by rubbing with a soft cloth, first across the grain; then wipe clean. This will remove all material except that which has entered the pores of the wood. Allow to dry for forty-eight hours before applying varnish.

#### *Handcraft System Effects for Interior Woodwork and Furniture*

These are unique art effects worked out over stained woods. Handcraft System Effects are practical only on open-grain woods, such as oak, chestnut, American walnut, etc. They are characterized by the use of a light colored filler, or toner, in place of the customary black or dark brown filler. An exception to this classification, of course, is the use of Transparent Paste Filler for natural oak effects. These fillers are termed toners because they lend a different tone to the wood.



*Breakfast Room in Blue and Tan*

The breakfast room has come to be an institution in the American home. This is the chummy spot where the family gathers first thing in the morning. In order to start the day out right the breakfast room should furnish the needed stimulus in the form of clean, bright color, which should be in such refreshing combinations of tones as shown in this cut.

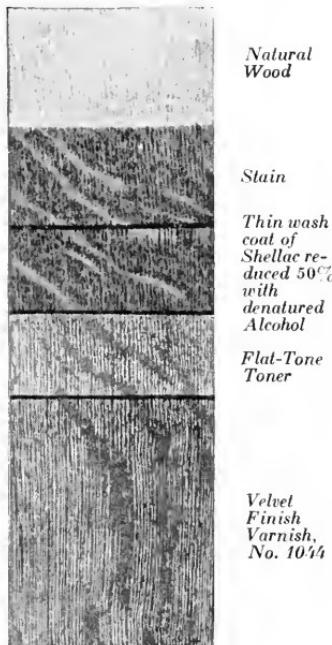
The enameled furniture can be so easily cleaned and the cretonne curtains give the feeling of sunshine even on a gray day, that somehow or other the bacon and eggs taste better here than they would in the formal dining-room.

over which they are applied. S-W Flat-Tone is the product most suited to this purpose. White, Silver Gray, Cream, Bright Sage and Cocoanut Brown are the colors most used.

Handcraft System Effects are most effective over new wood. Wood that is being refinished will take these effects satisfactorily, however, if the surface is scrubbed vigorously to remove any finish lodged in the pores of the wood.

#### *Directions for Use*

See that the wood is smooth and free from dirt and grease. Dirt may be cleaned off with sandpaper. Grease can be removed by washing with benzine or gasoline. It is advisable to brush the wood thoroughly with a regular wire brush before staining so as to open up all the pores of the wood. This will enable the toner to enter the pores and thus bring out the figure of the grain satisfactorily. Apply one coat of Handcraft Stain (or Acid Stain) the shade specified and allow to dry for twenty-four hours. Apply a thin washcoat of pure white shellac (shellac reduced 50 per cent with denatured alcohol). When the shellac is hard, brush on a coat of Flat-Tone in the color specified. Thin slightly with pure spirits turpentine. Allow this to set for a few minutes and then wipe the surface clean by rubbing with a soft cloth, first across the grain of the wood. Let this dry for twenty-four hours. Follow with a coat of Velvet Finish Varnish No. 1044.



The following effects are recommended to be used without the coat of shellac over the stain:

<i>Effect No.</i>	<i>Handcraft Stain</i>	<i>Flat-Tone</i>
40	Weathered Oak and Fumed Oak, equal parts	Silver Gray
41	Weathered Oak	Cream
42	Old English Oak	Bright Sage
43	Old English Oak	Cocoanut Brown

For these effects allow the stain to dry for twenty-four hours and then apply Flat-Tone, wiping off as instructed previously. This method allows the stain to "bleed" into the Flat-Tone Filler somewhat and produces a blurred and softer effect than where the shellac is used to seal in the stain.

Dark colored woods, such as black walnut, may have a toner of Flat-Tone applied directly to the unstained wood, to be finished with a thin wash coat of white shellac and a coat of Velvet Finish Varnish No. 1044. Flat-Tone Silver Gray is a very satisfactory toner for black walnut.

### *To Enamel Woodwork and Furniture New Work*

Probably in no other type of finishing is the importance of the preliminary coats and the preparation of the surface quite so apparent as in enameled finishes. Everyone's conception of enamel is that the finish shall resemble porcelain in brilliancy, smoothness and even surface as much as possible.

#### *Kind of Wood for Foundation*

Of all the woods, birch, because of its fineness and evenness of grain, is best for enamel work. It is very hard and does not dent or bruise readily. Whitewood or poplar, white pine and well seasoned gumwood, come next. Such woods as yellow pine and cypress are not desirable because of their relatively high pitch content. Where it is necessary to enamel over these last named woods, it is advisable and good practice to seal the wood with shellac before proceeding with the undercoating.

Open-grain woods such as oak are unsatisfactory for enameling. Where a piece of furniture in oak or some other open-grain wood has to be enameled to match other pieces, special treatment is necessary. Remove the old finish with S-W Taxite as described on page 47 and then fill the pores of the wood carefully, using S-W Transparent Paste Filler as directed on page 56.

Greater care will be necessary in sanding each coat of undercoater smooth so as to avoid a rough or pebbly appearance. Whenever possible it is advisable to restain an oak piece in a color to harmonize with the other pieces.

## *Enameling Surfaces Requiring Complete Refinishing*

Remove the old finish with S-W Taxite as directed on page 47. Close-grain woods need only to be cleaned and sanded if rough. Open-grain woods require filling as just stated. Any wood which has been previously stained, especially in any stain containing a red dye, should be given an extra washing with S-W Taxite to remove all stain possible. The surface, of course, is to be washed with benzine as directed elsewhere in connection with Taxite. The wood should then be given a thin coat of shellac, as any particle of stain remaining in the wood might come through any number of enamel coats, discoloring the finish.



### *Directions for Enameling*

The process of enameling any surface consists first of building up the foundation with undercoaters and second, of applying the enamel finishing coats. The first is even more important than the second.

### *Function of the Undercoater*

The undercoater has to provide a solid, opaque foundation which will thoroughly hide the wood surface, as the enamel itself is rather transparent by nature.

For the undercoats use S-W Old Dutch Enamel Undercoater, S-W Enamel Undercoater No. 12, SWP Inside Flat White, S-W Flat-Tone or one of the several other excellent undercoaters we make for this purpose. The first coat should be thinned about ten per cent with pure spirits of turpentine on new work to satisfy the absorption of the wood and secure good penetration. On surfaces shellaced (previously mentioned) thin only as necessary to work well.

Second and third coats may be thinned slightly if necessary.

The fourth coat should consist of equal parts of the Enamel Undercoater and the Enamel in the desired color. The darker colors of enamel require the undercoater to be tinted to match the color of the enamel, although when using dark colors of enamel on reed or wicker furniture, the undercoater can frequently be dispensed with.

The fifth coat should be the enamel as it comes from the can.

### *Sandpapering*

Sandpaper each coat of undercoater carefully with 00 sandpaper. This is to remove any brush marks and put the surface in condition for the following coat. Rough sandpaper will scratch the film and show up in final effect. The final enamel coat may be left in the natural gloss or it may be rubbed to a dull finish with powdered pumice-stone and oil (see page 52) or use S-W Old Dutch Enamel, Dull.

### *Kind of Brush*

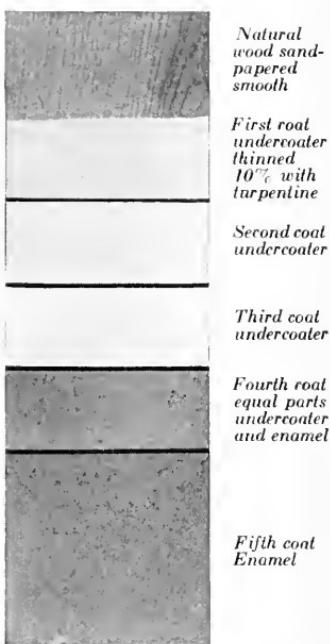
The importance of using the right kind of brushes for enamel work cannot be over-emphasized. Probably one can learn only from experience the big difference in the way

enamel and enamel undercoaters go on when applied with a stiff bristle brush or a soft fitch brush. It is next to impossible to lay on these materials with a stiff brush without leaving ridges or brush marks. With the soft brush these marks can all be avoided.

For enameling wide surfaces such as the panels of a door, a table or dresser top, use a two or two-and-a-half-inch brush. For narrow surfaces, corners, etc., an inch-and-a-half brush will be very convenient (see page 25 for the care of brushes).



Oval brush for varnishing floors or enameling walls; 2½-inch flat fitch brush for broad panels; 2-inch fitch brush for smaller surfaces and general work



## *How to Apply Enamel*

Brush the undercoater or enamel on to the surface freely and quickly, stroking with the grain of the wood. Then lay the surface off, that is brush the material across the grain of the wood. This will drag the color over any spot missed the first time and also help distribute the color in an even film over the surface. If there is too much enamel, this "laying off" will take up the surplus which would otherwise result in "sagging." Then with light strokes "straighten out" the surface by brushing with the grain of the wood. Unless the enamel has been used too heavy in body, this process will produce the smoothest possible job.

Remember that in applying these materials it is necessary to move quickly, as any brushing into the surface after the enamel sets will result in a rough finish.

Exercise special care to keep the brushes clean and also the surface to be finished. Where sandpaper has been used it will be necessary to dust off all fine, loose particles which always show up greatly magnified in the finished effect.

## *Second Method of Re-Finishing Woodwork and Furniture*

### *The Sherwin-Williams Floorlac Process*

There are many surfaces about the house where either the condition or quality of the wood does not permit the use

of a natural varnished finish or a stained finish, or where one doesn't care to invest the time and effort in this type of finish. Here are a few such surfaces: the old pine floor, badly marred and discolored, or perhaps previously painted; chairs and tables for the kitchen, breakfast nook or



Floorlac is applied in the direction of the boards, not across them

veranda; old woodwork needing brightening up and a host of other surfaces found in every household. Sherwin-Williams Floorlac, a combination stain and varnish product, is provided for just such purposes.

Floorlac is made with Mar-not Varnish as a base in which are incorporated the best and most permanent dyes obtainable.



*A Kitchen in Ivory and Blue*

This is a simple room in which provision has been made for ease in keeping every inch of space clean, sweet and attractive. The white enameled wainscoting and porcelain drainboards are both suggestive of cleanliness and are made doubly interesting by the checkered linoleum in blue and white. The walls and ceilings may be in either dull or gloss finish, as preferred.

Floorlac produces a stain and varnish effect in one operation. It is frequently used directly over new wood such as unfinished tables and chairs, and is equally effective over objects varnished in the natural color.

When applying Floorlac over surfaces previously stained and varnished, select a color of Floorlac similar to the old color, as Floorlac is transparent and the old color will show through somewhat, i.e., do not expect to produce good results with Floorlac Mahogany applied over some green stained wood, etc.



If such a change of color is desired it can be accomplished, of course, but first cover the old color with two coats of Floorlac Ground.

#### *When Floorlac Ground is Needed*

One case has just been cited. Very often floors, woodwork and furniture are so badly marred and discolored that it is desirable to hide the old surface. Floorlac Ground is then applied (two coats) and Floorlac in the desired color applied over this.

#### *Grained Effects*

Very attractive imitation grain effects may be produced by applying over the ground color a coat of S-W Graining Preparation, graining it as applied by the use of a standard half-round graining roller and steel graining comb. The graining coat is to be followed, when dry, by Floorlac in the desired shade.

#### *Directions for Using Floorlac*

Stir contents of the can thoroughly before using. See that the surface to be finished is free from grease and dirt.

#### *New Woods*

Over new woods or surfaces in good condition, apply two or more coats of Floorlac, according to depth of color desired.

Note: Sandpaper the original surface smooth and sand each coat lightly except the last, with 00 sandpaper.

It is advisable to use Floorlac Clear or Mar-not Varnish as a finishing coat over Floorlac on surfaces receiving hard usage. This will prevent the surface wearing uneven and spotty in doorways, etc. When using Floorlac on floors, start at the edge of the room farthest from the door. Apply Floorlac over two or more boards width, as convenient, and varnish these boards clear across the room. Then take the next few and continue in this manner over the entire surface. This will avoid lapping, which produces unsightly spots.

#### *Old Woods*

Follow instructions just given except that two coats of Floorlac Ground are needed to hide the old color and prepare the surface before varnishing. Thin the first coat of Ground slightly with turpentine if necessary.

#### *A Painted Finish*

For a painted finish on interior surfaces of any kind, the only directions to be observed are:

See that the surface is clean, free from grease, and absolutely dry.

Be sure to stir paint thoroughly from the bottom of can immediately before using.

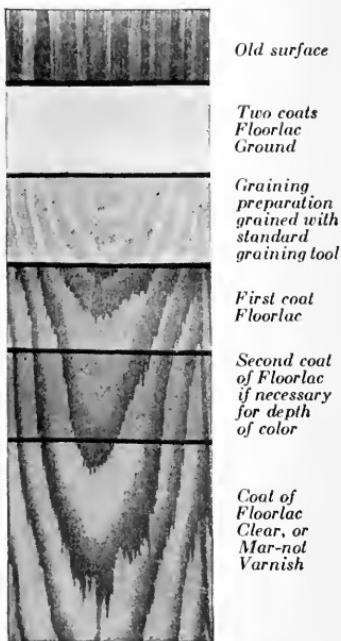
Apply as many coats of the desired color as may be necessary to get a satisfactory finish.

Should thinning be found necessary, follow the directions for thinning given on the label of the particular paint used.

Brush evenly and with the grain of the wood.

Never apply one coat before the preceding coat is thoroughly dry.

Write the Sherwin-Williams Department of Decoration should difficulties present themselves not covered by this chapter.



# Chapter VII

## *The Treatment of Floors*

**N**OTHING is more pleasing than a well-kept floor. It goes a long way toward giving a room a pleasant appearance and emphasizes the beauty of rugs, curtains, draperies, etc. On the other hand, a marred, shabby-looking floor detracts greatly from the appearance of the room, no matter how well it may be furnished.

Floors deserve more particular attention than any other interior surface, as there is no part of the house where the wear and tear is so severe, or where there is so great an exposure to hard usage. The following pages tell how to finish floors properly and keep them beautiful and sanitary with least possible effort and expense.

In finishing a floor, see that it is kept as free from dust as possible. Never apply a second coat of any kind without first carefully wiping up the dust with a cloth dampened with benzine or turpentine. Avoid doing anything that will tend to raise dust while the material is being applied; such as unnecessary tramping back and forth in the room being finished, or cleaning in one room while the finish is being applied in another.

### *Finishing New Floors*

#### *Natural Varnished Finish (Hard or Soft Wood)*

*Preparation of surface*—Floors should be allowed to season about a month after being laid. They should then be scraped and sandpapered smooth with No.  $\frac{1}{2}$  sandpaper. If floor is an open-grain wood (see explanation of open and close grain woods on page 56), a coat of S-W Paste Filler of the desired color should next be applied as directed on page 56 to fill up the pores (liquid fillers should never be used, as they are a poor substitute for paste filler). Close-grain woods do not require the use of a filler.



*A Bathroom in Soft Sea Green*

Just to say, "This is a sanitary bathroom," sounds too prosaic. And yet this term describes this room so well; no inaccessible corners around the bowl or tub. The walls done in Flat-Tone and the woodwork and wainscoting, tile-like in their mantle of Old Dutch Enamel, so easily washed. Let the children splash to their heart's content—there is nothing they can damage.

*Application of finish*—After the surface has been prepared as indicated above, apply three coats of S-W Mar-not Varnish. The first coat should be thinned with one pint of pure spirits turpentine to each gallon of Mar-not, so that varnish will penetrate well into the wood. The following coats should be applied as the varnish comes from the can. Each coat should be allowed about 48 hours to dry before applying the next coat. All coats except the last coat should be sandpapered lightly with 00 sandpaper.

If a flat or dull finish is desired the last coat should be rubbed with pumice-stone and oil, pumice-stone and water, or steel wool, after it has been allowed to dry at least 48 hours.

#### *Waxed Finish (Hard or Soft Wood)*

A waxed finish may be applied over either varnish or shellac.

*Preparation of surface*—Follow the instructions on preceding page under caption "Preparation of Surface for Varnished Floors."

*Application of varnish or shellac*—For a varnish finish, apply the varnish as directed at top of this page under the caption "Application of Finish." For a shellac finish, simply apply two coats of S-W Pure White Shellac thinned to the proper brushing consistency, allowing each coat to dry hard.

Next apply a thin coating of S-W Prepared Wax with a soft cloth. Then polish to the proper finish with a clean, soft cloth, or a weighted waxing brush.

#### *Stained Finish (Hard or Soft Wood)*

Some finishing specifications call for a stained floor, somewhat darker than the natural and popular hardwood effects most generally seen.

After floors have seasoned well for about a month, if possible, they should be scraped and sandpapered smooth with No.  $\frac{1}{2}$  sandpaper. A coat of S-W Handcraft Stain of the desired color should then be applied direct to the wood.

After stain has dried for 24 hours, if floor is an open-grain wood (see explanation on page 56), a coat of filler should be applied as directed on page 56 (if floor is a close-grain wood, filler should be eliminated).

Then apply two or three coats of S-W Mar-not Varnish, allowing each coat to dry 48 hours and sanding each coat except the final coat lightly with 00 sandpaper.

#### *Varnish Stain Finish—(Soft or Hard Wood)*

Where it is desired to finish the cheaper woods in popular



hardwood effects, or where either hard or soft wood floors are not in good condition to varnish or wax, the best method of finishing is with a varnish stain, like S-W Floorlac, which covers up all imperfections and at the same time produces a good varnish finish imitating natural woods.

*Good looking floors are essential to a good looking room*

#### *Preparation of surface—*

Follow instructions on page 67, for varnished floors.

*Application of finish—* Apply one or two coats of Floorlac of the desired color as it comes from the can, using a soft bristle brush and brushing out into thin even coats. Allow each coat to dry for 48 hours. Before starting, it will be found a good idea to try out the finish on a small piece of the same kind of wood upon which it is to be used to see if the shade is satisfactory, as the shade varies slightly according to the kind of wood. Another thing to keep in mind is that Floorlac is considerably different in character than paint. Two, three or four coats of paint applied over each other do not affect the color of the surface; but each succeeding coat of Floorlac darkens the surface perceptibly. If one or two coats do not produce exactly the right effect on the small sample, an additional coat may produce just what is wanted. If no small strip of wood is available, the try-out might be made on the floor back of the door or in a dark corner of the room. In applying Floorlac a few boards should be followed through from one end of the room to the other, instead of trying to finish a large square surface at a time and then going back and finishing another square, as this latter practice will have a tendency to show laps.

Following the use of Floorlac colored, apply one coat of S-W Floorlac Clear or S-W Mar-not Varnish. It is always advisable to apply a finishing coat of the Clear, even omitting one of the coats of Floorlac colored, if necessary, for the following reason. Where no finishing coat of Clear is applied you have wear on the color right away, foot wear commencing to change the color of the surface in all pathways of foot traffic, from the first day of use. Whereas, if a finishing coat of Clear is applied, it serves indefinitely as a protecting coat over the color.

Splendid grained effects may be produced by applying a coat of S-W Graining Preparation directly over the ground color, then graining with a regular graining roller or steel comb.

#### *Painted Finish (Soft Wood)*

Frequently soft wood floors have become badly dented and marred, so that they will not appear well in a varnished or waxed finish unless they are rescraped to a fresh surface. There is no reason, however, why these floors cannot be made attractive by using S-W Inside Floor Paint.

*Preparation of surface*—No special preparation is ordinarily necessary for the application of Inside Floor Paint, except to see that the surface is free from dirt, grease and moisture.

*Application of finish*—First pour the liquid on the top into another can. Stir the pigment thoroughly with a paddle; then add the liquid a little at a time until all of it has been mixed with the paint, stirring constantly. Brush the paint out well and work thoroughly into the pores of the wood. It is better to apply three thin coats than two heavy coats—they will wear better. Thin the first coat with one pint raw linseed oil to the gallon of paint. Allow plenty of air to circulate through the room after painting—it hastens drying. Inside Floor Paint dries hard over night and can be walked on next morning, but it is better to allow 48 hours between coats.



*Varnish a strip clear through from one end of the room to the other*



*A Man's Room*

It is hardly necessary to say that this room may be the sanctum sanctorum of the college chap or possibly that same fellow grown up but still retaining his love for soft, rich tones whose sombre quality makes his book and pipe all the more friendly.

## *Refinishing Old Floors*

One of the very important things in refinishing old floors is to clean the floor thoroughly, immediately before applying the finish. The surface dust should be swept up; then floor should be cleaned with soap and water (preferably S-W Flax-oap, a linseed oil soap, which is especially good for this purpose). This should always be followed by wiping up the floor with a cloth moistened with benzine, which removes any grease that may remain from the soap. It is especially important to wipe up kitchen floors around the stove or sink carefully with benzine to remove grease drippings, soapy substances, etc.

### *Filling the Cracks*

To obtain a perfectly smooth finish on old floors, all nail holes, crevices or cracks caused by boards shrinking and coming apart, should be filled with S-W Crack and Seam Filler. This filler should never be applied to the bare wood as the oil content would have a tendency to soak into the wood, leaving the pigment to dry out and crumble. It should be applied either after the first coat of paint (or varnish) is thoroughly dry or after the cracks and holes have been carefully primed.

In applying the filler, it is important to fill the cracks thoroughly by pressing the filler all the way to the bottom of the crack. If this is not done, it is apt to hang on the sides and later on give way, come loose and drop, causing a break in the surface film and greatly disfiguring the floor.

### *Varnished Finish—(Hard or Soft Wood)*

If floor is in first-class condition one or two coats of Mar-not Varnish, applied as it comes from the can, will renew the finish to its original condition. Each coat should be allowed to dry for 48 hours.

If the floors are in unsatisfactory condition, and it is desired to secure the finest effect, the old finish should be removed with S-W Taxite, as directed on page 47, and the floor scraped, if necessary.

When the floor has been cleaned down to the bare wood, proceed as directed in the specification "For A Varnished Finish on New Wood" on page 67.



*A Honey Living-Room*

The soft grays, rendered doubly pleasing by the transparent, luminous quality of the glaze effect, give an added richness to the more intense tones of the furnishings of this room. A decidedly summery feeling is created by the cretonne cover which is to protect the tapestry chair for the summer months. The flowers and bright candy jars furnish the right accent.

The knitting, dropped for the moment, speaks eloquently for the comfort and livability of this room.

### *Waxed Finish (Hard or Soft Wood)*

In cases where the floor, through unusually hard wear or neglect, is in an unsatisfactory condition and requires refinishing, the old finish may be removed by first taking off the wax with turpentine or benzine, then removing the shellac coatings with S-W Taxite as directed on page 47. Then apply waxed finish as explained on page 69.

### *Varnish Stain Finish—(Hard or Soft Wood)*

If floor has previously been finished with a varnish stain, such as S-W Floorlac, and is in fairly good condition, the finish can be renewed by applying one or two coats of Floorlac Clear or Mar-not Varnish. Forty-eight hours should be allowed between each coat for drying, sandpapering each coat except the last one as directed on page 70.

Always be sure surface is free from dirt or grease before applying finish.

### *Painted Finish—(Soft Wood)*

If floor is cracked or boards have shrunk apart, use S-W Crack and Seam Filler, before applying paint, as directed on page 73.

. Be sure that floor is free from grease and moisture, then apply one or two coats of S-W Inside Floor Paint, as directed under caption "For a Painted Finish, New Floors" on page 71.

## *Linoleum*

Linoleum, one of our most practical floor coverings, is recommended for both new and old floors in kitchens, bathrooms, basements, etc.

It may be obtained in pleasing and suitable patterns and color effects, and, because it is not so hard and unyielding as a wood or concrete floor, is much easier on the feet, and does not fatigue the housewife.



*The figure worn off. A protective film of varnish would have prevented this. (Photo courtesy of H. A. Gardner.)*

Printed linoleum needs the protection of a good floor varnish, however, in order to save it from destructive wear and prevent effacement of the design. Varnish also makes either printed or inlaid linoleum much easier to clean; clean-

ing with a mop or a cloth being sufficient, and scrubbing unnecessary as the dirt does not grind into the linoleum.

It is a very simple matter to varnish linoleum and takes very little time. All that is necessary is to clean thoroughly with soap and water (preferably S-W Flaxoap); then wipe off with a cloth saturated with benzine. When dry, apply one or two coats of S-W Durable Linoleum Finish, S-W Mar-not Varnish or S-W Floorlac'Clear, these varnishes being especially adapted for use on linoleum. Allow 48 hours for drying after each coat.

### *Dancing Floors*

Maple is the most durable and satisfactory wood for dance floors.

The floor should be scraped and sandpapered to the smoothest surface possible with No.  $\frac{1}{2}$  sandpaper.

With close-grain woods (see explanation of open and close grain woods on page 56) like maple, the use of a filler is unnecessary, but if floor is one of the open-grain woods, a coat of S-W Paste Filler Natural should be applied as directed on page 56.

Then apply a thin coating of S-W Prepared Wax with a soft cloth, and polish to the proper finish with a floor weight.

### *The Care of Floors*

Floors should be gone over once a day with a cloth or oil mop, saturated with S-W Floor-Wipe. When this is done a few moments a day will keep several rooms looking fine.

Waxed floors can be kept in good condition for a long time by polishing with a weighted waxing brush or by rubbing briskly with a cloth, at frequent intervals, and applying a new coating of wax from time to time.

At intervals it is advisable to clean floor with S-W Flaxoap and water. Flaxoap is a linseed oil soap, and, its use will renew the life of the finish.

Never use laundry soap, scouring soaps, washing powders or prepared cleansers which contain alkali, acids, lye, etc.

Use lukewarm water—not hot. Never “flood” the floor with water. Wash about a square yard at a time, rinse with clear water, and dry thoroughly.

After washing floor, to secure a nice bright floor apply S-W Floor-Wipe or S-W Polish-ol. Simply dampen a cloth with the liquid or use a floor mop. Then polish with a dry cloth.

### *Cement Floors*

There are two distinct methods of treating cement floors.

One method is to paint the floor with an oil gloss paint, wherever a painted finish is desired.

The other method is for floors showing a tendency to dust, which usually occurs where floors are subjected to hard wear. For this purpose we recommend a cement floor hardener.

#### *A Painted Finish*

Where a painted finish is desired, very satisfactory results may be obtained through the use of S-W Concrete Floor Paint. No special preparation of the surface is necessary before applying the paint, other than removing all grease, loose dirt and foreign matter (never wash or scrub floor immediately before painting, as moisture is detrimental to good results).

Three coats of S-W Concrete Floor Paint should be applied, thinning the first and second coats with one pint pure turpentine to the gallon of paint.

Satisfactory painting of cement surfaces depends on cement being neutral or free from acid. On newly laid floors, sufficient time must be allowed for all moisture to dry out. Cement floors laid directly on the ground without adequate drainage are poor surfaces for painting.

#### *Concrete and Cement Hardener*

Where a dust proofing and hardening treatment is desired on floors subjected to hard wear the application of S-W Cement and Concrete Hardener, a colorless liquid chemical preparation to the surface of the floor will immediately stop dusting and permanently harden and seal the floor without changing its color to any appreciable degree.

Concrete and Cement Hardener should never be used as a preparatory coat on floors that are to be painted unless the concrete is subject to such excessive dusting that some hardening measure is absolutely necessary.

Full instructions for the use of this material will be furnished upon application to The Sherwin-Williams Company.



*A Dining-Room in the Spirit of Old Colony Days*

The furnishings of this dining-room have been chosen from the simplest types available and the unpretentious lines of the table, chairs and clock make for a quiet dignity which is in very good taste.

The wall color, varying from soft blendings of blue and brown, gives a range of blue-grays, gray-greens and browns which seem to find their parent colors in the dark Colonial mahogany and rich green rug and admirably set off both to full advantage.

# Chapter VIII

## *Interior Woodwork*

### *Some of the Best Cabinet Woods: How to Finish Them*

FORTUNATE indeed is the man who can retain a competent architect or well-posted builder to look after his interests in finishing the interior woodwork when building a new home. Even where it is possible to specify any wood one's fancy might dictate, there still remains the problem of securing the stains and varnishes that will truly enhance the beauty of the wood provided. Each operation from the installing of the wood down through the preparation of the surface, sanding, staining, filling, sealing, varnishing and rubbing, is so important and closely related to each subsequent operation, as to merit most careful supervision.

Any person who goes to the trouble and expense of securing choice finishing lumber should make definite provision to cover these important conditions: The plaster must be thoroughly dry before the lumber is even delivered to the house. The better the lumber is seasoned the more thirsty it is for water, which will be absorbed readily if the atmosphere within the building is damp. This will result frequently in warping, but is certain to cause the grain of the wood to raise even if already sanded, so that even where wood is not permanently damaged, considerable uncalled-for expense is incurred through necessity of again sanding the wood. Of course, all lumber should be sanded smooth after it has been installed, but this is a comparatively light operation if the grain of the wood hasn't been affected.

Never have woodwork installed if the plaster is damp. When it is necessary to do this work during the wet or rainy season of the year, artificial heat should be provided to keep the house dry.

For very best results, paint the back of all wood trim with a coat of a good linseed oil paint, such as SWP,

before installing. This will prevent moisture (which may be in the wall at a later date) from entering the wood from its unfinished side to cause warping.

Have the painters or finishers on the job to begin their work just as soon as the carpenter is through with his part. It is well for the home owner to remember that he has an investment in his woodwork, which plays a part, second almost to no other feature, in making the home attractive to live in and readily salable. The cost of stain and varnish materials usually represent less than one-half per cent of the entire cost of the building, so it is very apparent that even a dollar or two on a gallon of stain or varnish is not to be considered when compared to the results and length of service obtained. Every manufacturer is compelled, through demand, to manufacture materials of second quality in addition to his best. The value, of course, is there for the price paid, but the economy is, many times, questionable. It is good practice, therefore, to specify the materials recommended as the best for the purpose by the manufacturer.

It is hoped that this book will serve a purpose in addition to merely giving specifications, namely, that of furnishing new ideas of materials, effects and finishes. It is not always practicable to use some of the old standbys in finishing interior wood trim, nor is it always desirable. The cost of the lumber very often requires careful consideration on the part of the architect or the man who has the ambition to build and own a home. It is much to be preferred that a good grade of a moderately priced wood be employed for interior wood trim and floors, than a poorer grade of some more expensive wood. From the illustrations given on pages 82 to 98, it will be seen that exceedingly beautiful work may be done with pine, cypress, Douglas fir (Oregon pine), California redwood and other woods, all of which cost less than some woods frequently desired by the home builder. The treatment of these woods may be worked out in harmony with the walls, because they one and all possess beauty of grain which may be properly brought out and quality, not cheapness, indicated through correct stain and varnish treatment. It is, after all, the successfully developed ideas one displays in home building, and not cost of material used, that will represent ultimate value in the completed building.

Any problem not covered in the suggestions offered in this volume should be referred to the staff of our Department of Decoration, because it is our desire, as thoroughly as it is yours, to see that your woodwork trim is all that could be desired and more.

### *Oak*

Mighty oak! This wood has always been associated with the thought of actual physical strength and long life. Oak has a most characteristic grain. As used in furniture, fine woodwork and floors, we are equally familiar with both the straight sawed and the quarter-sawed wood. The latter furnishes the most striking figuration due to the cutting cross-wise of the medullary rays of the log which then appear as the streaks or flakes darting across the grain and which make quarter-sawed oak so characteristic and in such extensive demand for fine furniture. Striking patterns can be selected which are splendid for table tops and large panels. For the general run of woodwork and floors, a more modest grain is desirable as producing a more quiet and restful effect in the room.

Oak is an open-grain wood, i. e., there are open spaces or pores, varying in size, between the fibres of the wood. This is both an advantage and a disadvantage. These open pores follow the figure of the grain so that by making them conspicuous or inconspicuous, one may greatly intensify or modify the character of the grain.

Oak or any open-grain wood requires that the pores be filled where a varnish finish is desired. A specially prepared paste filler is provided for this purpose which fills the pores and levels the surface for varnishing. When the filler is omitted a "bumpy" effect results, due to the varnish sinking into the open pores. This "bumpy" surface wears through very quickly on floors, so they soon look shabby. A properly filled and varnished oak floor is one of the most desirable and attractive of all floors and with an occasional revarnishing, is good for a lifetime.

The so-called Mission Finishes in fumed oak, weathered and cathedral oak, are simply stained finishes to represent these types, and are usually given only those finish coats as are absolutely necessary to protect the wood. They retain



Oak, No. 1



Oak, No. 2



Oak, No. 3



Oak, No. 4



Oak, No. 5



Oak, No. 6



Oak, No. 7



Oak, No. 8



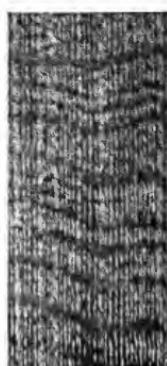
Oregon Fir  
No. 9



Chestnut  
No. 10



Oak, No. 11



Oak, No. 12

*Specifications on pages 95-97*

that craftsman-like "woody" appearance which is so rugged and attractive. In these finishes, the pores of the wood are not filled.

The grain of oak may be brought out by the use of either a dark filler or a light colored or white filler, usually referred to as a toner. In using a toner, the oak should first be brushed with a wire brush to thoroughly open all the pores of the wood and assure the even distribution of the toner. Only a lack of knowledge as to the correct color combinations and right procedure has retarded a broader use of these truly beautiful treatments of oak. They are appropriate for either straight or quarter-sawed wood.

A very wide range of color effects is possible and appropriate to work out over oak. Red mahogany stains, however, are out of place on oak. The grain of oak is so characteristic, that a red mahogany finish appears as a too obvious imitation of the other wood. Where the furniture of a room is red mahogany and a light oak piece would be out of place, it is advisable to finish that piece in Dark Brown Mahogany or a reddish-brown such as Handcraft Stain Old English Oak or Cathedral Oak (see page 47 on refinishing old furniture and woodwork).

Silver gray effects are popular on oak. Selected white oak alone is suitable for this work, however, as red oak while yielding a pleasing effect, does not permit of a true gray because of its reddish cast.

Oak is a valuable cabinet wood and deserves careful handling and finishing. Any care used in carrying out the detailed specifications in finishing, given by the manufacturer, will be amply repaid as oak responds splendidly to so many types of finishes.

### *Chestnut*

Chestnut exhibits a rather coarse grain in which the pores of the wood are quite conspicuous. To the trained cabinet maker and finisher these pores at once offer an opportunity to produce unique art effects through the use of colored toners. With the pores of the wood open, prominent and receptive, why not make them attractive through color interest? A builder or decorator uses such woods as chestnut and ash for special effects and uses oak for standard effects. One of the many craft effects possible with chestnut wood is

shown on page 82. If a home or building is to be finished in chestnut trim, additional suggestions may be secured by writing The Sherwin-Williams Co. Department of Decoration, 601 Canal Road, Cleveland, Ohio.

### *Ash*

Ash is the same type as oak, although of a somewhat lighter color. It is an open-grain wood and requires a paste filler for satisfactory results and service in a full varnish finish. Advantage has been taken of the light color of ash in the color reproduction shown on page 86. This illustrates a pleasing weathered gray effect which would be exceedingly restful and pleasing for a living-room or den. Finished in this manner, the gray toner replaces the customary paste filler.

### *Pine*

Pine may be classed as our most useful wood. It is a structural wood, used for the framing and enclosing of our best frame dwellings, and has so interesting a texture and grain, that it is widely used for the interior trim as well.

Differing from oak, the quarter-sawed or edge grain in pine is not interesting in figuration. Edge grain pine is harder than the straight-sawed wood, however, and is specified for floors for this reason.

White pine does not have as spirited a grain as Southern pine, but is preferred along with birch for enamel woodwork, because of its close texture and freedom from resinous spots which tend to discolor white enamel.

Southern pine, while finished very frequently in the natural, is really better, because of its bright yellow tone, finished in stain. Practically any stain effect is good over pine with the exception of silver gray. The yellow of the wood makes it difficult to produce a true silver gray. Oregon pine veneer doors frequently are exceedingly well figured and while of course, pine does not resemble mahogany as do birch and figured red gum, it does take mahogany stains very well. Walnut, brown mahogany, brown oak and weathered oak, are a few of the many other effects recommended. Use S-W Oil Stains or Handcraft Stains for staining pine. Acid Stains tend to raise the grain of pine and their use is not recommended. See page 86 for additional suggestions in color.

## *Oregon Pine or Douglas Fir*

This wood may be distinguished from pine by its general redder tone in place of the sharp yellow color of Southern pine. The figure of the grain is more angular, too, than pine.

Fir wood takes oil-stains and spirit stains with splendid depth of color. Acid stains, because of their water content, raise the grain of fir, making it very ridgey and rough, so that it cannot be sanded smooth again. For certain craft effects, this is deliberately induced as the wood will then accept a toner with unique results. Color reproductions of stained effects on this wood, are shown on pages 82 and 86.

## *Mahogany*

Mahogany enjoys the unique distinction of being always associated with quality in cabinet work. This marked quality is responsible for the large number of imitations encountered. Strangely enough, the color of red commonly associated with the term mahogany, is not the natural or characteristic color of the wood, which is a light, warm brown varying with different specimens. This red is the stained effect used over mahogany quite generally until recent years, when the antique or brown mahogany came into favor. And while the brown tone is at present the more popular and is surely supplanting the older red color, the latter will for a long time still be thought of as "mahogany."

Mahogany was first introduced into England in 1597 by Sir Walter Raleigh, in one of whose ships this wood had been used for some repair work. The wood itself was greatly admired at the time, but it was not until about 150 years later that mahogany became an article of commerce. Mahogany was, in fact, first used to some extent in shipbuilding in place of oak, and is still used in building small pleasure craft.

The natural wood has a warm reddish-brown tone, light in color but darkening with age. It is almost always stained, as staining enhances and strengthens the character of the grain. The tree grows rapidly in good soil, but the texture of the wood becomes coarser than when the tree is found in more barren locations, where it grows slower. Here the grain is finer and possesses better figuration and is superior for the cabinetmaker's art.



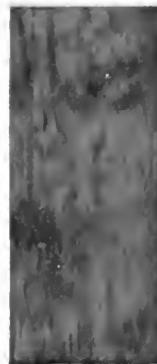
Southern Pine  
No. 13



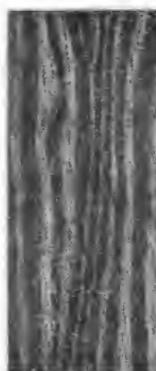
Southern Pine  
No. 14



Southern Pine  
No. 15



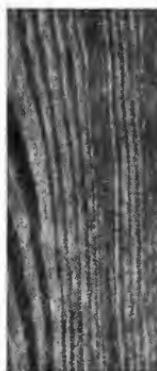
Southern Pine  
No. 16



Southern Pine  
No. 17



Southern Pine  
No. 18



Southern Pine  
No. 19



Southern Pine  
No. 20



Ash, No. 21



Oregon Fir  
No. 22



Oregon Fir  
No. 23



Oregon Fir  
No. 24

*Specifications on pages 97-99*

Mahogany has open pores which require the use of a paste filler. A dark filler is generally used, black with a bit of red in it, which is always applied after staining. (S-W Mahogany Paste Filler.)

Mahogany is found principally along the Florida Keys, the Bahamas, West Indies, Mexico, the Philippines, Central America and down as far as Peru and Brazil. The so-called Spanish mahogany is regarded by some as the best quality and comes from Cuba, San Domingo and the West Indies. Mexican mahogany perhaps ranks next, being named after the port of shipment and the quality is recognized in the order given: Frontera, Laguna, Santa Anna and other ports. African mahogany is coming to rival American wood quite generally.

Besides the true mahoganies, there are several other woods able to be sold along with mahogany because of their very close resemblance to the true wood, even down to the type of grain figuration and arrangement of the pores.

Prima Vera, called white mahogany, is one of these woods. It grows in Mexico and Central America and is of a golden yellow color when finished without staining, and for certain color schemes is a highly desirable wood. Butternut and white walnut are sometimes sold as white mahogany, but may be readily detected.

Spanish cedar, another "mahogany," is found in Mexico, Cuba and the West Indies. This tree grows very rapidly, and is rather porous. It resembles mahogany and is frequently sold and used in place of mahogany. Its principal use, however, is for cigar boxes. Its porous quality assists in seasoning the cigars and its odor is said to improve the flavor of the tobacco. Mexico is the chief source of American supply.

The grain of mahogany varies from very straight wood to the most gorgeous markings found in veneers taken from the crotch of the tree, i. e., where a branch joins the trunk. Furniture made of the solid board is usually of rather straight, modest grain. The veneered panel is really stronger than the solid board and permits matching and placing of grain figurations at will. In making veneer panels, the grains of the core wood and the veneer are placed at angles, thereby strengthening the piece and preventing warping and splitting.

Sherwin-Williams Mahogany Stains are furnished in the Acid (permanent) type, the Handcraft (or spirit) Stains, and Oil Stains, each having well-defined advantages and characteristics. These stains are designed to produce the accepted standard tones of red and brown mahogany on true mahogany wood, and on the other woods used as substitutes. They are also highly pleasing on birch, gumwood and pine. (See page 90 for color reproductions of these effects.)

### *American Walnut*

English or royal walnut (*Juglans Regia*), a native of Persia was the only available species of walnut until the introduction of North American black walnut (*Juglans Nigra*), about the middle of the seventeenth century. This beautiful cabinet wood was one of the first imports to England from the new world and by 1750 was supplanting English and Continental walnut used for furniture.

The English, French and Italian walnut is somewhat similar to American walnut, but inferior in both strength and beauty. The Circassian and Turkish walnuts are of the same species, but are good examples of the influence of environment and soil upon tree life. The barren soil or other adverse conditions are directly responsible for a stunted, gnarly growth which, while impairing the beauty of the tree, gives us extremely unique and attractive figurations of grain, usually streaked with black. This wood is used only for veneers. The English walnut is cultivated extensively in this country for its fruit, which is the English walnut of commerce.

It is interesting to know that one of the largest uses to which walnut was originally devoted, was the manufacture of gun-stocks. It is still the only wood that is fully satisfactory for the purpose. During the late war the entire production of walnut was under government control and used solely for gun-stocks and as first choice for airplane propellers.

For thirty years prior to the war Europe had been taking almost the entire annual production of American walnut for furniture and interior trim. This naturally created a scarcity of the wood here and the impression that the walnut supply was exhausted. Fortunately the war has shown that this is not the case.

In addition to plain, straight grain wood there are occasional trees that show "figure" when cut. Much of the figured walnut seen in pianos, phonographs and furniture panel work comes from the stump of the tree and most of the matched symmetrical figures are of stumpwood. These are veneers, of course, and not practicable for use in average interior woodwork except in doors and paneled wainscoting.

There is another source of figured walnut veneers found in walnut "burls," which are large knots or excrescences usually found at the base of the tree. The largest of these weigh up to two tons and when sound, furnish a beautiful mottled or bird's eye effect.

The principal cause, as we see it, for the change of public taste from walnut to the golden oak craze, which was with us for so long, was a combination of poor design and too sombre finish. With the advent of well designed period furniture in walnut, has come a return of popular favor with wicker and enameled finishes furnishing the demand for brighter, light colored pieces.

Walnut is a dark toned wood which may be finished in its natural color or stained as desired. It is an open-grain wood and requires the use of a walnut paste filler for a full varnish finish.

Unique art effects which are truly beautiful, may be produced with walnut by using a light colored toner in place of the regular dark filler. As a suggested effect, apply S-W Handcraft Stain Walnut, a very thin coat of pure white shellac, using Sherwin-Williams Flat-Tone Silver Gray as the toner. This should then be finished with a thin coat of pure white shellac and S-W Velvet Finish Varnish No. 1044. Carved portions of the furniture are splendid polychromed in dull gray-blues, orange and greens. (See page 57 for Handcraft System Effects.)

### *Birch*

One can hardly be censured for referring to this cabinet wood as "Beautiful Birch." Its fine silky grain gives birch a rather feminine quality, although the wood itself is very hard and does not dent or bruise easily. These two qualities of hardness and fineness of grain make birch the very finest wood possible for enamel finishes. There are others as close grained, such as gum wood, poplar and white pine, but these are not so hard.



Mahogany  
No. 25



Mahogany  
No. 26



Birch, No. 27



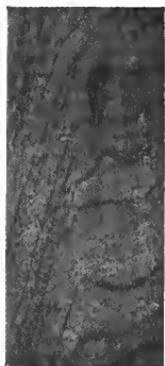
Birch, No. 28



Mahogany  
No. 29



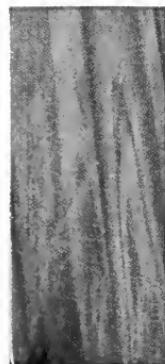
Mahogany  
No. 30



American  
Walnut  
No. 31



Circassian  
Walnut  
No. 32



Gum Wood  
No. 33



Birch, No. 34



Gum Wood  
No. 35



Gum Wood  
No. 36

Specifications on pages 99-101

Selected birch often displays interesting grain figuration and curly birch is most attractive. Such wood is most beautiful stained in either red or brown mahogany, walnut or brown oak. White birch (the heart wood of the tree is known as red birch) lends itself readily to silver gray effects.

Although birch is classed as a close-grain wood, there are, nevertheless, minute pores which will take a paste filler, thereby bringing out the character of the wood more effectively. We recommend the use of a dark paste filler with stain effects on birch—a white filler or toner for silver gray stain on birch. See page 94.

### *Cherry*

Cherry wood has a pleasing reddish tone and is a fine grain hardwood. Cherry is not as common as mahogany, but deserves an equal rank. The natural color of the wood is not in favor at present, nor is the color known as "cherry" in demand. This wood takes a mahogany stain very well, however, and its naturally interesting grain should give a very satisfactory room. See page 94.

### *Cypress*

The grain of cypress is very easily recognized. It has a lacy pattern, truly beautiful. Cypress is an oily wood possessing great durability for exterior work. This same property is probably responsible for the fact that cypress wood-work does not swell or shrink to any degree.

For most effective and clean work with staining cypress, it is advisable to wipe off the surface carefully with benzine to remove the oil and facilitate penetration of the stain. It is necessary to do this shortly before staining, however, as the oil has a tendency to rise again.

Cypress varies somewhat in color, some specimens being quite white and others quite red in tone. Any of the brown stains take well on cypress and red mahogany is quite strikingly attractive. On page 94, are shown effects somewhat out of the ordinary. The use of Handcraft Stain Silver Gray gives a very pleasing Circassian Walnut tone while Green Weathered Oak is very interesting too. Sherwin-Williams Handcraft Stains or Oil Stains will produce the most satisfactory effects on this type of wood.

Sugied cypress is produced by charring the surface of the wood with a blow torch. The flakes of the wood do not burn as readily as the softer parts. A wire brush is then used to remove most of the charcoal and the wood may then receive a white or colored toner, shellac and Velvet Finish Varnish.

### *California Redwood*

California redwood is the commercial lumber obtained from the giant Sequoia trees of that state. It is claimed that the great age of these trees, ranging from 800 to 2000 years, gives the wood great natural preservative qualities, affording the wood a natural seasoning which prevents warping or splitting. It is not unusual to see redwood panels five feet wide which keep their shape without shrinking or swelling. The wood, because of the size of the trees, is remarkably free from knots. In color it is of a pronounced reddish hue which may be finished in the natural or stained.

Green stains produce dark rich velvety tones which are truly beautiful, inasmuch as the red of the wood still is in evidence in the harder portions of the grain. Sherwin-Williams Handcraft Stains or Oil Stains are recommended for finishing redwood. Acid Stains tend to raise the grain of this wood so badly that satisfactory effects are difficult to secure.

Interesting color samples of stain effects with redwood are shown on page 98.

### *Gum Wood*

Difficulties experienced at one time in the curing and seasoning of the lumber, have been overcome so that gum wood is a highly satisfactory wood for cabinet work and interior finish. Gum is a very close-knit wood of fine texture. The tree produces both heart and sap wood, the former being the red gum of commerce.

It seems that the figuration of grain is largely a matter of individuality with each tree, there being no reason to determine why one log will saw up and produce interesting grain, while the next one will prove relatively plain and uninteresting. Soil and situation undoubtedly have their influence on the figuration of the wood. In a good log figured grain is found by either quarter-sawing or straight-sawing. The figure does not follow any line of yearly deposit as with oak or chestnut for

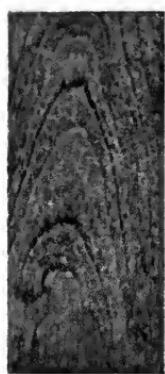
example, but the colors cross the yearly rings in every direction. In this respect the figure of red gum resembles that of Circassian walnut, so that with a special stain for the purpose, very good Circassian walnut effects may be produced with figured red gum wood. Figured gum veneers, when made by the rotary cut process, give wide panels in a single piece.

Plain gum is suitable as a base for enamel finishes because of its fine, even texture. Figured gum has been extensively used by furniture makers for both walnut and mahogany substitutes. It is most valuable, however, for furniture and wood trim, finished in natural color. See page 90.

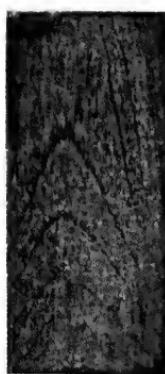




Birch, No. 37



Birch, No. 38



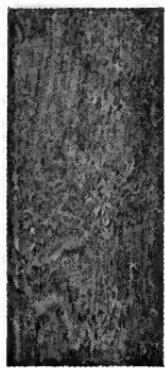
Birch, No. 39



Birch, No. 40



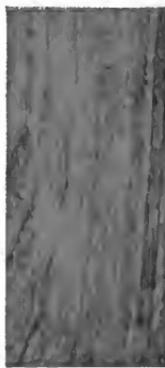
Birch, No. 41



Birch, No. 42



Birch, No. 43



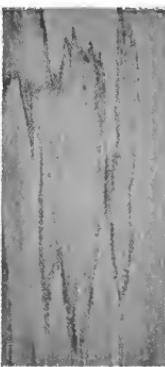
Cherry  
No. 44



Cypress  
No. 45



Cypress  
No. 46



Cypress  
No. 47



Cypress  
No. 48

*Specifications on pages 101-102*

## *Specifications for Wood Panels*

*Shown on pages 82, 86, 90, 94, 98*

**Number 1**—Quartered Oak, finished natural. Suitable for woodwork or floors.

Sherwin-Williams Oak Paste Filler or Transparent Paste Filler.

Three coats Sherwin-Williams Scar-not Varnish for woodwork.

Three coats Sherwin-Williams Mar-not Varnish for floors. Reduce the first coat of varnish 10% with pure spirits turpentine to secure penetration.

Three coats of varnish are recommended, the first two sanded with 00 sandpaper, the last coat left in the natural gloss or rubbed dull and waxed if desired. (See page 52.)

**Number 2**—Quartered Oak, finished with Sherwin-Williams Antique Oak Paste Filler.

This finish is suitable for both woodwork and floors.

Antique Paste Filler darkens the wood in addition to filling the pores.

On selected wood or quarter-sawed wood where it is desired to bring out the full character of the grain, the wood should be brushed with a stiff bristle brush to open up the pores before filling.

This effect requires the same finishing coats as number one.

**Number 3**—Straight Oak, finished in Brown Oak Stain.

Suitable for woodwork and in certain cases, public buildings, etc. It is suitable for floors.

Sherwin-Williams Handcraft Stain Brown Oak.

Sherwin-Williams Golden Oak Paste Filler.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish for wood-work.

Two coats Mar-not Varnish for floors. (See page 51.)

**Number 4**—Quartered Oak, a cool Gray effect suitable for woodwork trim.

Sherwin-Williams Handcraft Stain Early English Oak.

Sherwin-Williams Golden Oak Paste Filler.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish. (See page 51.)

**Number 5**—Straight Oak, finished in a Fumed Oak effect.

Suitable for woodwork and furniture in the Mission or Craftsman style.

Sherwin-Williams Acid Stain Fumed Oak, or

Sherwin-Williams Handcraft Stain Fumed Oak.

Thin coat pure White Shellac or Sherwin-Williams Mission-lac.

One coat Sherwin-Williams Velvet Finish Varnish No. 1044.

Wax may follow the Shellac or Mission-lac, if preferred.

*Number 6*—Straight Oak, finished in Cathedral Oak effect.  
Suitable for woodwork.

Sherwin-Williams Handcraft Stain Cathedral Oak.  
Thin coat pure White Shellac or Sherwin-Williams  
Mission-lac.  
One coat Sherwin-Williams Velvet Finish Varnish No.  
1044.

*Number 7*—Straight Oak, finished in a soft Weathered Gray  
effect. Suitable for woodwork and for  
furniture in the Mission or Craftsman style.

Sherwin-Williams Handcraft Stain Weathered Oak.  
Thin coat pure White Shellac or Sherwin-Williams  
Mission-lac.  
One coat Sherwin-Williams Velvet Finish Varnish No.  
1044.

*Number 8*—Quartered Oak, finished in a two-tone effect.  
Sherwin-Williams Handcraft Stain Old English Oak.

Thin coat pure White Shellac, reduced with denatured  
alcohol if too heavy.  
Sherwin-Williams Flat-Tone Bright Sage toner. (See  
page 59.)  
Thin coat pure White Shellac.  
One coat Sherwin-Williams Velvet Finish Varnish No.  
1044.

*Number 9*—Oregon Pine or Douglas Fir, finished in a two-  
tone Gray effect.

Sherwin-Williams Acid Stain Silver Gray.  
Sherwin-Williams Flat-Tone Mixture Buff Stone and  
Pale Azure toner. (See page 59.)  
Thin coat pure White Shellac.  
One coat Sherwin-Williams Velvet Finish Varnish No.  
1044.

*Number 10*—Chestnut Wood, finished in a two-tone effect.

Sherwin-Williams Handcraft Stain Old English Oak.  
Thin coat pure White Shellac, reduced with denatured  
alcohol if too heavy.  
Sherwin-Williams Flat-Tone Forest Green toner. (See  
page 59.)  
Thin coat pure White Shellac.  
One coat Sherwin-Williams Velvet Finish Varnish No.  
1044.

*Number 11*—Quartered Oak, finished in a two-tone Gray  
effect.

Sherwin-Williams Handcraft Stains Weathered Oak and  
Fumed Oak, equal parts.  
Sherwin-Williams Flat-Tone Silver Gray toner. (See  
page 59.)  
Thin coat pure White Shellac.  
One coat Sherwin-Williams Velvet Finish Varnish No.  
1044.

*Number 12*—Quartered Oak, finished in a Silver Gray effect with toner.

Sherwin-Williams Acid Stain Silver Gray.

Sherwin-Williams Flat-Tone White toner. (See page 59.)

Thin coat pure White Shellac.

One coat Sherwin-Williams Velvet Finish Varnish No. 1044.

*Number 13*—Southern Pine, finished in Dark Oak.

Sherwin-Williams Oil Stain Dark Oak.

Two coats Sherwin-Williams Scar-not Varnish for woodwork.

Two coats Sherwin-Williams Mar-not Varnish for floors.

*Number 14*—Southern Pine, finished in Colonial Oak.

Sherwin-Williams Oil Stain Colonial Oak.

Two coats Sherwin-Williams Scar-not Varnish for woodwork.

Two coats Sherwin-Williams Mar-not Varnish for floors.

*Number 15*—Southern Pine, finished in Weathered Gray.

Sherwin-Williams Handcraft Stain Weathered Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish for woodwork, or

Thin coat pure White Shellac.

One coat Sherwin-Williams Velvet Finish Varnish No. 1044.

*Number 16*—Southern Pine, finished in Mahogany effect.

Sherwin-Williams Handcraft Stain Extra Dark Mahogany.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

*Number 17*—Southern Pine, finished in Nut Brown.

Sherwin-Williams Handcraft Stain Brown Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

*Number 18*—Southern Pine, finished in Dark Gray.

Sherwin-Williams Handcraft Stain Early English Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

*Number 19*—Southern Pine, finished in Cathedral Brown.

Sherwin-Williams Handcraft Stain Cathedral Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish, or

Thin coat pure White Shellac.

One coat Sherwin-Williams Velvet Finish Varnish No. 1044.

*Number 20*—Southern Pine, finished in Forest Green.

Sherwin-Williams Handcraft Stain Bog Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.



California  
Redwood  
No. 49



California  
Redwood  
No. 50



California  
Redwood  
No. 51



California  
Redwood  
No. 52



California  
Redwood  
No. 53



California  
Redwood  
No. 54



California  
Redwood  
No. 55



California  
Redwood  
No. 56



Maple, No. 57



Cypress  
No. 58



Cypress  
No. 59



Cypress  
No. 60

*Specifications on pages 102-103*

- Number 21*—Ash, finished in Weathered Gray.  
Sherwin-Williams Handcraft Stains Weathered and  
Fumed Oaks, equal parts.  
Thin coat pure White Shellac.  
Toner, Flat-Tone Silver Gray.  
Thin coat pure White Shellac.  
One coat Sherwin-Williams Velvet Finish Varnish No.  
1044.
- Number 22*—Oregon Pine or Douglas Fir, finished in  
Colonial Oak.  
Sherwin-Williams Oil Stain Colonial Oak.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish
- Number 23*—Oregon Pine or Douglas Fir, finished in a  
Silver Gray effect.  
Sherwin-Williams Acid Stain Silver Gray.  
Toner, Flat-Tone Shell Pink and Pale Azure, equal parts.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.  
One coat Sherwin-Williams Velvet Finish Varnish No.  
1044.
- Number 24*—Oregon Pine or Douglas Fir, finished in Warm  
Brown.  
Sherwin-Williams Oil Stain Walnut.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.
- Number 25*—Mahogany Wood, finished in Antique Brown.  
Sherwin-Williams Acid Stain Antique Brown Mahogany,  
No. 700.  
Sherwin-Williams Mahogany Paste Filler. (See page 56.)  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish. (See  
page 51.)
- Number 26*—Mahogany Wood, finished in Dark Colonial  
Mahogany effect.  
Sherwin-Williams Acid Stain Dark Colonial Mahogany,  
No. 700.  
Sherwin-Williams Mahogany Paste Filler. (See page 56.)  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish. (See  
page 51.)
- Number 27*—Birch, finished in Antique Brown Mahogany  
effect.  
Sherwin-Williams Acid Stain Antique Brown Mahogany,  
No. 700.  
Sherwin-Williams Mahogany Paste Filler. (See page 56.)  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish. (See  
page 51.)

*Number 28*—Birch, finished in Dark Colonial Mahogany effect.

Sherwin-Williams Acid Stain Dark Colonial Mahogany, No. 700.

Sherwin-Williams Mahogany Paste Filler.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish. (See page 51.)

*Number 29*—Mahogany Wood, finished in Adam Brown Mahogany effect.

Sherwin-Williams Handcraft Stain Adam Brown Mahogany.

Sherwin-Williams Mahogany Paste Filler. (See page 56.) Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish. (See page 51.)

*Number 30*—Mahogany Wood, finished in Dark Mahogany effect.

Sherwin-Williams Handcraft Stain Extra Dark Mahogany.

Sherwin-Williams Mahogany Paste Filler. (See page 56.) Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish. (See page 51.)

*Number 31*—American Walnut, finished in full varnish finish.

Sherwin-Williams Walnut Paste Filler. (See page 56.)

Two coats Sherwin-Williams Scar-not Varnish. (See page 51.)

*Number 32*—Circassian Walnut Wood, finished in full varnish finish.

Sherwin-Williams Walnut Paste Filler. (See page 56.)

Two coats Sherwin-Williams Scar-not Varnish. (See page 51.)

*Number 33*—Figured Red Gum Wood, finished in a Circassian Walnut effect.

Sherwin-Williams Handcraft Stain Circassian Walnut or Sherwin-Williams Handcraft Stains Early English Oak,

3 parts and Brown Oak, 1 part.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish. (See page 51.)

*Number 34*—Birch, finished in a soft Brown effect.

Sherwin-Williams Handcraft Stain Brown Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish. (See page 51.)

**Number 35**—Figured Red Gum Wood, finished in Antique Brown Mahogany.

Sherwin-Williams Acid Stain Antique Brown Mahogany,  
No. 700.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

**Number 36**—Figured Red Gum Wood, finished in Dark Colonial Mahogany.

Sherwin-Williams Acid Stain Dark Colonial Mahogany,  
No. 700.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish. (See page 51.)

**Number 37**—Birch, finished in Silver Gray.

Sherwin-Williams Acid Stain Silver Gray.

Toner, Flat-Tone White.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Velvet Finish Varnish No. 1044.

**Number 38**—Birch, finished in Cathedral Brown.

Sherwin-Williams Handcraft Stain Cathedral Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

**Number 39**—Birch, finished in Adam Brown.

Sherwin-Williams Handcraft Stain Adam Brown Mahogany.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

**Number 40**—Birch, finished in Moss Green.

Sherwin-Williams Handcraft Stain Green Weathered Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

**Number 41**—Birch, finished in Mouse Gray

Sherwin-Williams Handcraft Stain Early English Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

**Number 42**—Birch, finished in Empire Green

Sherwin-Williams Oil Stain Moss Green.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

**Number 43**—Birch, finished in Dark Mahogany.

Sherwin-Williams Handcraft Stain Extra Dark Mahogany.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

**Number 44**—Cherry, finished in Light Mahogany.

Sherwin-Williams Handcraft Stain Light Mahogany.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

- Number 45*—Cypress, finished in Olive Green.  
Sherwin-Williams Handcraft Stain Green Weathered Oak.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.
- Number 46*—Cypress, finished in Warm Brown.  
Sherwin-Williams Oil Stain Walnut.  
Two coats Sherwin-Williams Scar-not Varnish.
- Number 47*—Cypress, finished in Circassian Walnut effect.  
Sherwin-Williams Handcraft Stain Silver Gray.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.
- Number 48*—Cypress, finished in Cathedral Brown.  
Sherwin-Williams Handcraft Stain Early English Oak.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.
- Number 49*—California Redwood, finished in Deep Forest Green.  
Sherwin-Williams Handcraft Stain Bog Oak.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.
- Number 50*—California Redwood, finished in Dark Mahogany.  
Sherwin-Williams Handcraft Stain Extra Dark Mahogany.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.
- Number 51*—California Redwood, finished in Cathedral Brown.  
Sherwin-Williams Handcraft Stain Cathedral Oak.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.
- Number 52*—California Redwood, finished in Nut Brown.  
Sherwin-Williams Handcraft Stain Brown Oak.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.
- Number 53*—California Redwood, finished in Weathered Gray.  
Sherwin-Williams Acid Stain Silver Gray.  
Toner, Flat-Tone Buff Stone and Pale Azure, equal parts.  
Thin coat pure White Shellac.  
One coat Sherwin-Williams Velvet Finish Varnish No. 1044.
- Number 54*—California Redwood, finished in Flemish Brown.  
Sherwin-Williams Handcraft Stain Early English Oak.  
Thin coat pure White Shellac.  
Two coats Sherwin-Williams Scar-not Varnish.

*Number 55*—California Redwood, finished in Tavern Green.  
Sherwin-Williams Handcraft Stain Green Weathered Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish, or

Thin coat pure White Shellac.

One coat Sherwin-Williams Velvet Finish Varnish No. 1044.

*Number 56*—California Redwood, finished in Old English Brown.

Sherwin-Williams Handcraft Stain Old English Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish, or

Thin coat pure White Shellac.

One coat Sherwin-Williams Velvet Finish Varnish No. 1044.

*Number 57*—Maple, finished for floors.

Three coats Sherwin-Williams Mar-not Varnish, first coat reduced ten per cent with pure spirits of turpentine.

*Number 58*—Cypress, finished in Warm Brown.

Sherwin-Williams Handcraft Stain Brown Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

*Number 59*—Cypress, finished in Dark Mahogany.

Sherwin-Williams Handcraft Stain Extra Dark Mahogany.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.

*Number 60*—Cypress, finished in Brown Mahogany effect.

Sherwin-Williams Handcraft Stain Old English Oak.

Thin coat pure White Shellac.

Two coats Sherwin-Williams Scar-not Varnish.



*A Charming Living-Room in Gray and Green*

What a pleasant surprise it is to come into a cool room such as this. Bright bits of color have been introduced very subtly in the gorgeous Chinese lacquered cabinet whose dull tan and red-orange seem to call for just such complementary spots of color as are furnished by the blue pillows in the lounging chair. A veritable splash of color is contributed by the lilies, whose tiger-like beauty furnish a rare spirit for the general scheme. The stippled wall robs the room of all possibility of stiff formality.

# Chapter IX

## *Color Harmony Applied in the Home*

**W**HILE the subject of color and its application, like music, may be made a lifetime study, a familiarity with the rudimentary principles underlying the use of color will be valuable and can be obtained readily even where one hasn't the time for more extended reading. Colors do not just happen. Every tint or shade one sees has its own individuality and its group of related colors and shades. To know the relationship any color has to its neighbors in the color wheel is to know what tones to put together to make a room, a picture, a piece of embroidery, a dress or one's own person appear to best advantage.

With this knowledge of the relationship of colors must come, also, an understanding of the effect a certain color has upon the appearance of a surface and the sensation one feels in being surrounded by any color or group of colors, as color affects color. In the spectrum there are three colors, red, yellow and blue, which are regarded as the primary colors because from them all colors are made. As a color becomes lighter the result is designated as a tint of that color. Pink is a tint of red; lavender of violet, etc. As a color is made darker it is called a shade of that color.

Combining these primary colors one produces the binary or secondary colors:

Red and yellow produce orange.

Red and blue give violet.

Yellow and blue give green.

These further combinations can be carried out:

Yellow and orange combined give yellow orange.

Red and orange combined give red orange.

Red and violet combined give red violet.

Blue and violet combined give blue violet.

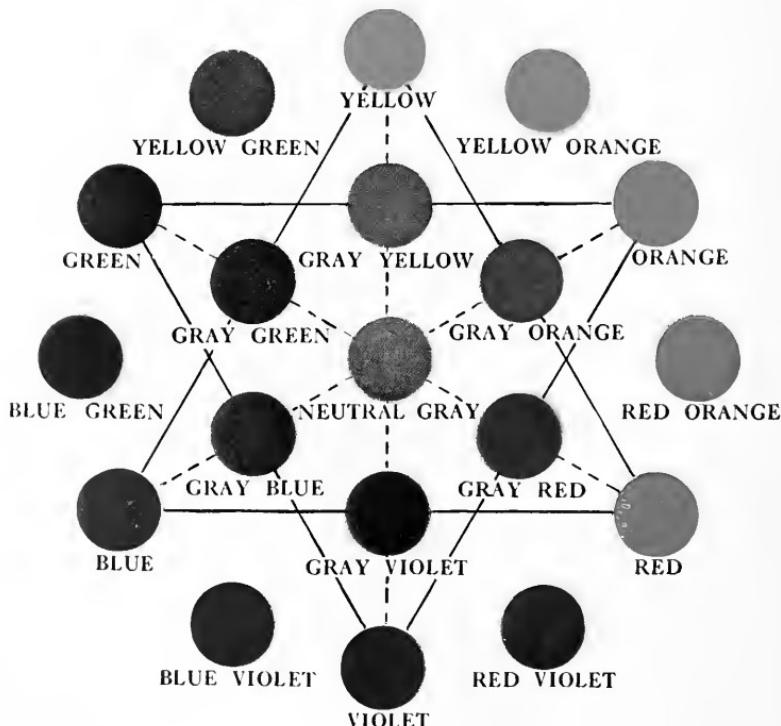
Yellow and green combined give yellow green.

Blue and green combined give blue green.

These twelve colors then complete our circle.

Every color we know is some form of the colors shown around the edge of this circle. Perhaps the color is a simple tint or shade of one of these colors. Very often the color in question lies somewhere between two complementary colors upon the line which connects them. These in-between tones represent one of the principal colors to which some of its complement has been added. For example: Add a small amount of orange to its complement blue—the blue becomes slightly grayed. As more orange is added the blue will finally become a neutral gray. If orange is still added the resultant color will come over to the orange side and become a gray-orange and so the process may be carried out with any two related colors until we have all the colors at our disposal required in decorative art.

The question frequently comes up as to what is a clean color and what makes a color appear dirty. A color may be satisfactory and pleasing as a wall color which would be unsuited and dirty in appearance if made up into a dress.



Here the sense of what is appropriate must govern one's choice. Inasmuch as a pure color such as prismatic blue, red, yellow, orange, violet and green are much too intense in tone to use generally in very large quantities, the various colors we know as wall colors and colors for fabrics have to be what are really known as grayed colors. Any one of these can be made to appear dirty if placed in combination with colors which are too pure in tone or to which they are unrelated. The remedy would be to determine the color which characterizes the tone under consideration and to then introduce the complementary color in either bright small bits as in a flower or to use that color in a softer, grayed tone.

Color, in its relation to home life, is more important than in any of its many other uses. It influences our daily thoughts and actions and can make a home a pleasant place for all or something quite otherwise. Colors, red, yellow, blue and their many related hues have as definite and individual character as any person and are as positive in the effect they produce. Like persons, colors are affected by adjacent colors with which they may be combined and the success of the final result calls for careful planning in their placing.

Most people show good taste in selecting articles in color with which to surround themselves and with few exceptions the rooms of these homes will be fairly pleasing in general effect even where lacking individuality. Frequently, however, the changing of a rug, the overdrapes or the introduction of some brighter bit of color will tone up the entire scheme and produce results little short of marvelous.

Everyone has certain colors which are preferred over others. These colors are naturally in mind as what that person wants in his room or his house. Usually the thought does not become any more definite than that a blue room, or a yellow room, is desired. When the keynote, or leading color, for each room has been decided upon, a color scheme should be carefully built up which will make that color appear most interesting.

### *Monochromatic Harmony*

There are three kinds of color harmony one may employ: Monochromatic, analogous and complementary. Monochromatic makes use of one color, treating the various surfaces and objects of the room in different shades and tints of



*A Cheerful Dining-Room in Modern Treatment*

A combination in dull blue and old ivory is always clean and refreshing. The blue has been made possible for these walls by first graying the blue and then freshening it up by stippling over with the cream gray. The result is a soft tapestry-like texture altogether pleasing. The deep blue of the rug makes it possible to bring in the brighter blue of the conventional piece over the buffet. The yellow notes and the orange of the flowers and lamp shade are necessary for accent.

*Specifications on page 147*

that color. Such a scheme, for instance, would call for a very light blue for the ceiling, walls a darker blue, a still darker blue for rugs and overdrapes, with white curtains and white enamel furniture and woodwork. This scheme, while correct, will become very monotonous.

### *Analogous Harmony*

Analogous harmony enables one to use related colors lying next in the color scale to the one chosen. Using blue again, these related colors would be blue-green and violet, with, of course, the different tints and shades of both. Now inasmuch as one would not want blue walls in combination with either blue-green or violet curtains, etc., a different handling becomes necessary. The scheme would then be: Ceiling an oyster gray, or an ivory-white; walls, a warm gray; rugs, a dark blue; overdrapes, in figured cretonne with blue as the principal color and other tones in gray, blue-green and violet. This room is more interesting than the monochromatic harmony, but very great improvement can be made.

### *Complementary Harmony*

Complementary harmony calls for the most careful combining of colors so as to retain a balanced effect, but through its use the most pleasing results can be had, which will have a permanent value and will not become tiresome. Let us take our monochromatic scheme in blue and see what complementary harmony will do for it. The ceiling will become ivory-white, the woodwork ivory-white enamel, both very light tints of orange, the complementary color of blue. Deeper orange may be used for the sofa or cushions and the curtains may be ecru net with blue overdrapes, while the rugs can contain both dull blue and old ivory. A brilliant orange vase will add accent and a delightful color note.

In connection with planning any room in color, it is essential to remember this, that the larger the surface the softer should be the tone. This is accomplished in two ways, by adding either white or black to the color to make it lighter or darker, as circumstances demand, or by graying the color by adding to it a small amount of its complementary color. Orange added to blue will make a gray-blue. Green added to red will produce a grayer tone, etc. Refer to page 106, where a color chart is shown.

The reader may say that his woodwork will be oak and the room a dining-room. The same plan may be followed by adapting the colors to the type of the furnishings. Ivory enamel is one of the very lightest tints of orange; suppose the opposite be chosen. Among the darkest shades of orange are found the tones of brown mahogany, walnut and such oak stains as cathedral oak. Any one of these stain effects is splendid. When a figured rug in Chinese blue, for instance, is used, there will be found soft tones of old ivory, browns, grays, so that upholstering in plain blue for the chairs will be satisfactory. Where a plain blue rug is used, however, figured orange tapestry or velour will be most interesting.

Of equal importance with the choosing of the right set of colors to combine, is the retaining of the true balance in the effect. One color must, of course, predominate.

### *Balance in Color Harmony*

A balanced effect in color is secured when there is just enough of the contrasting tones to give the predominating color a feeling of support. The amount of either color which may be used may be determined in a comparatively simple manner.

Estimating the amount of color in a room at 100 per cent, approximately 60 per cent ought to be on the side of the key-color, that is, the true color and its related tones, and 40 per cent on the side of the complementary color and its related tints and shades. In this connection, space is not estimated as quantity, but the combined intensities of all surfaces rendered in blue tones, for instance, and the combined intensities of all surfaces done in the complement, orange with its related hues. Now to explain what is meant by differentiating between intensity of color as quantity as compared to the amount of space covered.

### *The Blue Room*

Assuming that one has a quantity of orange to use, in a blue room, represented by 40 per cent, this amount of orange may be used over a relatively small surface or may be reduced to cover proportionately more ground. For example: Say that a bottle of ink will brush out over ten square feet of surface and give a full intense tone, it may be diluted with water so that it will cover an entire wall; but the color will be much less intense.

The amount of any color one uses is measured by the sense of feeling of red, yellow or blue, etc., the surface gives. And so in decorating, a surface is less orange, for instance, as it becomes lighter tint or a darker shade. This means, then, that dark reddish-brown woodwork such as brown mahogany, walnut or cathedral oak, will give the same feeling of orange intensity as a very soft buff. It is very simple to understand, then, how a room with blue as its keynote may have walls and woodwork which really belong on the complementary orange side, that orange, of course, reduced in intensity in proportion to the space over which it is spread. This is of most practical value, because a poorly lighted room appears much brighter with walls in buff rather than in blue.

Fortunately, the rules governing the application of color are flexible enough to permit of arranging a room to suit almost any legitimate taste. One person will want the walls done in heavy browns, while another will prefer backgrounds of cream gray or ivory tan, with the principal colors more daintily handled so that the finished room may be truly said to reflect the personality of him for whom the room was designed.

One should never forget the true function of the walls and ceiling of a room. In addition to affording a sense of protection, the walls serve as a background for both the furnishings and occupants of the room. It is obvious, then, that any treatment which makes the walls so aggressive as to press in upon one, defeats this purpose.

The best way to avoid a too hard appearance in wall color is to use a broken treatment instead of one solid color. This is responsible for the wide use of figured wall-papers. The effect to produce something unique has, however, resulted in using large obtrusive patterns which frequently fairly scream from the wall. One wants texture, surely, but whatever is used should never cause the wall to "hide" the pictures or furniture placed against it; that would be camouflage, not decoration. A good test would be to ascertain whether or not the wall patterns will melt into a soft neutral shade when viewed from across the room, looking with the eyes half closed. In a painted wall treatment one has an exceptional opportunity to produce such a broken wall color by using several colors in combination. Splendid soft blues, tans, etc., may be

produced in either the S-W Flat-Tone Multi-Color or S-W System Effects. In both processes can be shown most interesting texture effects which disclose an infinite variation of interesting pattern, still retaining the neutral character desired in wall colors. Great care is necessary in combining such intense tones as are furnished for tinting colors, especially, but in the chapters outlining these processes much valuable information is given.

It is not possible to lay down a set of rules which will govern the placing of color in all cases. Color is so definite and so active a thing and each color has so different an influence upon us that what is true of the blue-orange scheme may not be practical for our next consideration, red-green.

Red is the most aggressive of the colors. Its rays travel fastest, giving it the property of making surfaces appear closer to the eye than other colors. Red is a most exciting and stimulating color also. These qualities make it unsuited for general use in the walls of the home. There are places, of course, where red is most valuable, as in the theatre auditorium, where an exhilarating effect is desired and where it is of decided advantage to have the stage and the walls seem closer than they are. But for the home, red is restless and disquieting in effect.

### *The Pink Room*

With pink, one of the tints of red, many charming effects are possible. The complement of red is green, and of pink a light green, so in this case complementary harmony will probably be unsatisfactory, at least not as pleasing as analogous harmony, for pink and green are much prettier colors in flowers than in the permanent decoration of the room. The explanation for this is not difficult to find. Every color is made more intense in tone by being used in connection with its complement. Pink is already so aggressive in tone that the average person, through instinct, always uses pink by neutralizing it considerably by the extensive use of white. Green, then, would really spoil the effect of this truly pretty color, unless used in such minute quantities such as a small case or plant, when naturally it would not be important enough to create a feeling of general complementary harmony for the entire room.

Analogous harmony gives us pink, red orange and red violet. The two latter when grayed by the addition of their respective complements, blue-green and yellow-green, give us our tones of cream gray and warm gray, which everyone knows are admirable to use with pink and rose.

With the pink wall either white or ivory-white enamel woodwork is ideal. Rose, a darker shade of pink, has been used effectively in certain types of living-rooms where there is considerable woodwork stained in silver gray. The rugs may be gray and rose and the curtains white marquisette. Figured cretonne overdrapes, introducing gray and rose, will complete the scheme.

Inasmuch as it does not require a great amount of color to give the feeling of a pink room, there will be many who will prefer the daintier treatment secured by using a delicate warm gray for the wall color, introducing pink in the furnishings; white net curtains, pink or rose overdrapes, ivory enamel furniture, stripes with pink and gray, and rose in the rugs.

### *The Green Room*

The reverse of the scheme just considered, the green-red room, presents no such difficulties in obtaining a pleasing color balance. Green is known as a static color and does not materially affect the apparent position of the surface. Green, as generally supplied for decorative purposes, is a very restful color. The complement red is, of course, not required in full strength, but is supplied through red mahogany woodwork or walnut and brown mahogany where the green used is grayed and softened in tone.

Soft olive-green and blue-green grays are reduced forms of the analogous tones of green and are admirably suited for use as wall colors. With the olive green, represented by our wall color Flat-Tone Mixture Buff Stone and Pale Azure, the woodwork may be brown mahogany, the curtains buff, with figures in blue-green and red-violet, the complementary color, and the rug in a figured pattern with rich maroon and warm browns predominating. This wall color is very effective when handled in the Multi-Color Process, as purer green and cream-gray can be applied as an over-pattern most effectively. A soft blue-green, such as our Flat-Tone Mixture Bright Sage and Pale Azure, will produce a room quite pleasingly out of

the ordinary. The woodwork may be in either ivory-white enamel or brown mahogany. The rug will be effective in either a dark blue-green, monochromatic harmony, or in dark mahogany brown, a dark shade of the complementary color, red-orange. The curtains are best in a creamy buff background, with orange flowers and touches of yellow-green and brown. A dark reddish-brown tapestry brick fireplace will add the needed note of accent in both these rooms.

### *The Yellow Room*

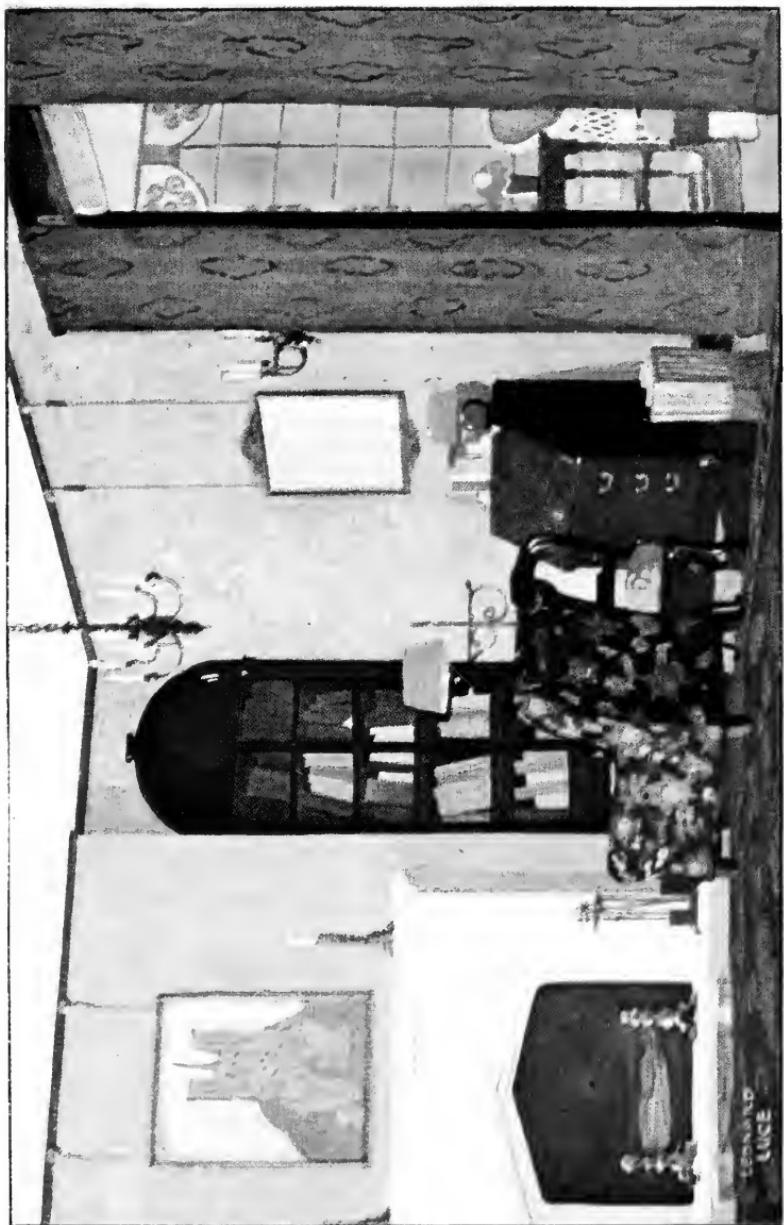
Yellow is the third color for us to consider. Strange to say, yellow, which is our light-producing color, does not lend itself readily for use as a general wall color except in extremely reduced form. Many a so-called yellow room is in reality a yellow-orange room. Ivory, made by tinting white with chrome yellow light, is the only true yellow not too intense to use. It is, of course, only a very light tint. Tan, a darker shade of yellow, is used extensively. This color is similar to our Flat-Tone Mixture of Tan and Silver Gray. Violet is the complementary color of yellow. A pleasing yellow room would be: Ceiling, white; walls, ivory; woodwork, white enamel; furniture, white or ivory-white enamel striped in lavender, a tint of violet; rag rugs in lavender, white and black. A brilliant bowl of Chinese yellow, filled with lavender chrysanthemum, would add a delightful touch. The large amount of white specified is necessary to enhance the quality of yellow. Violet, the complement of yellow, gives us a soft, pleasing wall color when grayed down considerably by the addition of white and some yellow. We refer to the shade produced by combining S-W Flat-Tone Shell Pink and Silver Gray.

This scheme is very satisfactory: Ceiling, ivory-white; walls, gray-lavender; woodwork, ivory-white enamel; furniture, ivory enamel striped in lavender; curtains in cretonne with yellow flowers and black over a background of gray. In the Multi-Color Process ivory-gray is stippled over the lavender to produce a still softer effect.

In this chapter an attempt has been made to give the reader information and suggestions which can be put to practical use. The subject of color and its relation to our every day life is worthy of a lifetime study, as has been previously stated. The more one reads and studies along these lines, however, the more he is convinced that no set of ironclad rules

can be laid down to cover every case. But if, as someone has said, rules are made only to be broken, let us study these rules, or principles, so that we may know how to use them with best results and so we may know when an exception may be made with good results.





*A Comfortable Living-Room*

*Specifications on page 117*

# Chapter X

## *Wall and Ceiling Treatment*

THE decorated wall, whether it be in the hotel, club or private residence, must possess a certain amount of interest or the room will appear bare. In the hotel, club or public building, this interest can be supplied by architectural treatment, using more or less elaborate combinations of pilaster, cornice and panel in ways beyond the means of the home owner and usually not appropriate except in the larger residence.

Where interest is not supplied by architectural form, it is necessary to provide it through texture and applied decoration. In wall-paper, for instance, one finds all degrees of texture, ranging from pleasing oatmeal papers to the most violent patterns imaginable. It is this demand for interest and pattern that has militated, in many cases, against the painted wall. This is possible only because many people are not familiar with the wonderful effects in texture the painted wall will give when treated intelligently.

The eye is readily satisfied with texture indicated by pleasing contrast in light and dark color and does not demand actual, tangible texture as in fabrics. Thus a wall may be covered with a smooth paint film which can be easily washed and yet have a most pleasing visible texture.

In considering the degree of interest the walls of a room should show, it is first necessary to decide, is this a living-room where the walls function as a background, or are the walls to be a special feature of interest as in a formal reception room, parlor or theatre? In the theatre or ballroom the expanse of wall in so large a room frequently calls for the greatest ingenuity in the combining of architectural treatment and the use of wall texture and applied decoration. The size of the room decides also how fine or coarse may be the effect of wall texture. The small room appears still smaller with large obtrusive figures leaping out upon one from every wall,

while a large room appears larger and plainer if the texture applied to the wall is too fine or close. Where furniture is to be placed directly against the wall, however, there should be no figuration on the wall that would destroy the outline or balance of the furniture.

### *Sherwin-Williams Flat-Tone Glazing System*

Flat-Tone Glazing System is a method of wall treatment developed by The Sherwin-Williams Company, which affords most pleasing and interesting effects for wall and ceiling decoration. The color plates on pages 74 and 78 show the possibilities of this treatment. Flat-Tone Glazing System Effects consist, briefly, of a coat of Flat-Tone Glazing Liquid applied to the wall over a foundation of S-W Flat-Tone. This coat may consist of Glazing Liquid tinted in one, two or more colors. When a one-color glaze is used, this color may be blended off from dark at the floor to the merest suggestion of a tint at the ceiling, or worked out in a uniform tint over the entire wall. The blended treatment is very effective, too, in panel treatment.

Glazing Liquid is to be tinted for this work with Flat-Tone Glaze and Stencil Colors. These are oil colors supplied in tubes and are especially suitable for this work because of their clearness and brilliancy of tone and also because of their transparency.

Any tendency in the Glaze Color to become cloudy or muddy would mar the beauty of this process. Because of this rather transparent quality of the glaze coat, the tone of the underbody color of Flat-Tone shows through to a considerable extent, producing a rich, luminous depth of color, truly beautiful. Texture, in Flat-Tone Glazing System Effects, is produced by stippling the glaze coat with a crumpled cloth held loosely in the hand. This stippling must be done as the glaze coat is applied, or before the glaze



*Tinting the Glazing Liquid with Glaze and Stencil Color. The color is broken up in the liquid with the brush*

"sets up." This "setting up" may be delayed and the work of stippling facilitated by coating the wall with clear Glazing Liquid immediately before applying the tinted Glazing Liquid. The tinted liquid should be brushed on in generous quantities also.

*Note*—Flat-Tone is a washable flat oil paint manufactured by the Sherwin-Williams Company for artistic wall and ceiling decoration.

A piece of old soft gingham is the ideal cloth to use. Cheesecloth, frequently recommended, is not desir-

able. Experimenting alone will teach the beginner the best way to crumple and hold the cloth in the hand. A smooth pad will give a very fine texture and is usually not desired. Wrinkling the cloth will roughen the texture, and by exerting a twisting and lifting motion with the wrist most beautiful scrolls may be produced. This scroll texture may be made as rough as desired. By twisting the hand without any side motion of the arm, the scroll will resemble flowers, while a sweeping movement

will produce a more branching effect.

### *Intensity of Color*

Tint the Glazing Liquid to approximately the depth of color of the effect desired. In other words, do not make the color darker than the finished effect is to be, with the intention of stippling most of the color off to lighten the effect. This will destroy the beauty of texture and also not leave enough of a glaze film to make a practical wall.

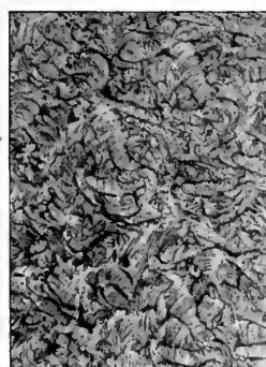
Where an effect requires more than one color, tint the several



*Apply the Glaze Color Mixture to the wall in generous quantities*



*Producing the texture in wall color by stippling with a crumpled cloth*



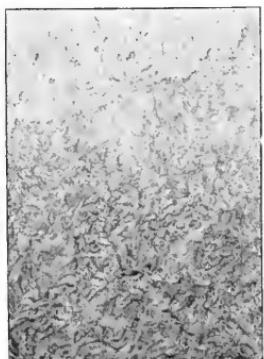
*Medium scrolls give pleasing walls*

batches of Glazing Liquid to the same relative strength of tone. Then if the room is to have a browner or bluer tone, for instance, apply the desired color over larger spaces of wall. The two (or more) colors are to be applied simultaneously to the wall in adjoining patches. Run the colors together somewhat and blend them so that one color will go into the other softly, otherwise the wall will appear spotty. This blending is to be done with the brush before stippling with the cloth. On rough plaster especially it is difficult to "move" or blend the color except with the brush.

Changing the stippling cloth when the wall is in one color is not essential except as the cloth becomes too wet to use. When two or more colors are being stippled, it is advisable to stipple all the spots of one color, change the cloth to a clean surface and stipple the next color, and then go over those portions where the colors are blended together. Observing this practice closely will keep the effect clean and prevent a muddied appearance.

### *To Blend a Wall Color*

It is possible but not advisable to try to blend a wall in any but a one-color effect. Tint the Glazing Liquid to the depth of tone desired for the lower wall. Pour off about one-third of this mixture and add to it an equal amount of clear Glazing Liquid. Size the wall with a coat of clear Glazing Liquid as mentioned previously and then apply the lighter mixture, starting at the ceiling angle and bringing the color down to about three or four feet from the floor. Brush on the darker mixture, carrying the color well up into the lighter tone. Blend the color by brushing back and forth.



*A blended wall without the hard line between light and dark*

Start the stippling at the ceiling and work down into the darker color. In this manner one can avoid the appearance of the "high water" mark or break in the two tones.

### *Plain Color Flat-Tone Walls*

Sherwin-Williams Flat-Tone produces equally satisfactory results on either rough or smooth plaster or many of the

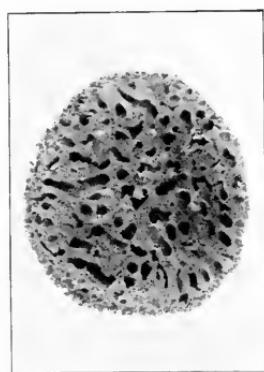
excellent wall boards on the market. Flat-Tone dries with a finish which is soft and velvety in appearance and leaves little to be desired where a simple soft tone is wanted. There are many rooms in which anything but a most simple treatment of this type would be very much out of place. In a bank lobby, in a formal parlor or reception room, the architect frequently makes use of a paneled wall. In a large building the panel may be either recessed slightly or may be set off by the use of a low relief moulding. Adam style has many excellent examples of this. In such a wall it is difficult to imagine anything but a simple color of Flat-Tone. In almost any other type of wall there is considerable advantage to be gained through the introduction of texture by the use of the Flat-Tone Multi-Color Stipple Process, explained below. The rooms of the modern home offer an exceptional opportunity to use stippled wall colors.

### *Flat-Tone Multi-Color Stipple Effects*

The Sherwin-Williams Multi-Color Stipple Process is carried out entirely through the use of the regular colors of Flat-Tone, which can be combined effectively and for which we have prepared careful schedules. A foundation color is required, over which is printed a lacework pattern, produced by printing the stipple color on to the wall with a sponge.

### *Preparation of the Sponge*

The sponge is used very much in the manner of a rubber stamp and, like a stamp, will print whatever its printing surface or texture happens to be. We have found the deep sea wool sponges most suitable for Multi-Color Stipple work. They seem to have the best texture and are tougher and wear longer than the more common variety of grass sponge.



*A good type of sponge to use*

The bottom of the sponge is the surface to use for stippling. It should be trimmed by slicing off with a knife. To do this wash the sponge out carefully and allow it to dry hard. It can be cut very easily with a large knife. When being used for stippling, the sponge should be wrung out of water and be damp.



*A Colorful Dining-Room*

Specifications on page 165

## *Colors Required for Stippling*

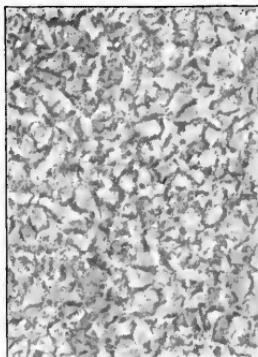
The colors regularly shown in the Flat-Tone color card will produce all the specified Multi-Color Effects. Some of these specifications, however, call for mixtures of these regular colors. Certain specifications call for two parts of one color

and one part of another color. These measurements should be carefully carried out. Use a small cup as a measuring unit. Much of the beauty of these stippled wall colors depends upon the proper degree of contrast between the foundation and stipple colors. In a large room, where the eye is normally at some distance from the wall, the stipple may be in a more contrasting color. Take the auditorium, for instance, the ball room or store. In a room not brightly

*A one-color stipple*

lighted, this contrast may be more noticeable too. Here is an example: Multi-Color Stipple Effect number twenty-five has for its foundation color Flat-Tone Silver Gray. Over this is stippled a mixture of Flat-Tone Silver Gray and Ivory, equal parts. Ivory being the lighter color, will make the stipple color lighter as the proportion of Ivory to Silver Gray is increased. Two parts Ivory to one part of Silver Gray would, therefore, produce a much more contrasted effect when stippled over Silver Gray than the regular specification. With but few exceptions, however, our regular specifications will be found to be most satisfactory.

Most of the Multi-Color specifications call for the addition of one-fourth part Flat-Tone Mixing Size to the stipple color. This varnish size causes the stipple color to dry in a slightly more transparent color, so that the general tone of the wall is softer. Where the effect is desired to be as crisp as possible, the size may be omitted and turpentine substituted to thin the Flat-Tone slightly.



*A two-color stipple*

## *Directions for Applying the Stipple Effects*

The foundation color must first be carefully brushed on. Over new walls this foundation requires that the first coat should consist of equal parts Flat-Tone, in the color specified, and Flat-Tone Mixing Size. This is the proportion of size required for rough or sand-finish plaster. Hard, smooth plaster requires about one-fourth to one-third part Mixing Size. Allow the first coat to dry twenty-four hours before the second coat is applied, as the paint comes in the can. Frequently two coats will be found to be sufficient. Apply a third coat if necessary to obtain a good solid covering. Prepare the stipple color as directed for the effect specified. The stipple coat may be applied the same day as the second coat of the foundation color, if convenient.

### *Amount of Stipple Color Required*

In a home the average room of about twelve by twenty feet will require about one quart of each stipple color specified. *Note:* If the color mixture Silver Gray and Cream is specified, for instance, one quart of the mixture is meant, i. e., one pint of each color poured together and stirred.

Pour some of the stipple color out on a board, cardboard or tin, and rub the bottom of the dampened sponge into this. See that the bottom of the sponge is thoroughly covered.

Tap the sponge on to a dry paper until the sponge appears merely moist. It is then ready to stipple on to the wall. Having too much paint in the sponge will make a dauby print, while using the sponge too dry will produce an uneven print and one that is too light.

Where two or more stipple colors are specified, stipple the first color over the entire wall. Clean out the sponge and stipple the second color directly over the first.

### *To Clean the Sponge*

Wash the sponge out in gasoline and leave submerged in a pail of water if the sponge is to be used again the next day. Otherwise it is advisable to wash it thoroughly with Flaxoap or good laundry soap to prevent the sponge hardening. It can then be put away for future use or be used for any general household purpose. When cleaning out the sponge to use in some other stippling color, wash out in gasoline, rinse in water to open up the sponge and proceed as before.

# Chapter XI

## *Stencils*

EVERY decorated room should have some focal point of interest, some object, surface, design in which the principal colors of the room are gathered together, as it were, in purer and brighter tones than is possible in the general wall color. In the average room, which has relatively simple woodwork, baseboard and moulding, this interest is best supplied in the stencil border pattern.

In a room whose walls are divided in panel treatment the interest is supplied by the panel with the possible placing of a medallion design in each panel.

When the architectural treatment includes beamed ceiling and a heavy cornice, a stencil border is often not needed. In cases, however, where there is too great a contrast between the wall color and the color of the cornice and beams, as for instance, cream walls and cathedral oak woodwork, the



stencil is really necessary to break the hard line and form a bridge between the light color and the dark. Where the wall color is complex, i. e., a stippled or mottled effect, and contains the tones of the woodwork color, the stencil need not be so conspicuous.

The stencil border keeps the center of interest well up in the room, good practice especially where one doesn't want the furniture and rugs too prominent (see page 50). Simple walls, especially in plain colors, give a feeling of a higher ceiling because the interest drops down to chairs, tables and rugs. Where a spacious feeling is desirable as in the formal parlor, small room or display room, the stencil border should not be made too prominent or the colors in too high a key.

The stencil border should not be confused with the freehand design. Each has its own particular advantage and either one loses as it attempts to imitate the other. The stenciled design must have come from the hands of the artist who has taken his motif from some nature form, some geometrical or fantasy form, conventionalizing or treating it to bring it to the form and style of the decoration. Stencil designs which aim at a too naturalistic effect are not true to their type and are but poor imitations of the freehand mural painter's art.

### *Wall Stencils—Their Use and Application*

The stencil has a technique all its own. A stenciled design is recognized by the fact that the pattern is usually made up of numerous spots of various forms separated from their adjoining parts of the design by fairly uniform unpainted spaces. This is due to the fact that in cutting the design, the different parts of the sheet have to be held together by ties or narrow strips of uncut paper so that the sheet will not fall to pieces.

The clever designer makes intelligent use of this seeming limitation and produces patterns in which the stencil technique plays an important part. He conventionalizes the picture or drawing of a flower, bird, or other object, so that while one knows that a picture of the object is no longer intended, the design (if a good one) becomes interesting because of itself and the agreeable way in which colors and pleasing forms have been assembled. In the truly successful stencil

design, the ties holding the different parts together form an important part of the interest of the pattern. One cannot paint a portrait with a stencil of any object such as a man, a flower or a bird. But it is possible to give a rendition of any one of these, which if used in a decorative way, will be very charming.

The stencil as used in wall decoration should not be confused with the art of the mural painter. This artist works out his landscapes, figures, flowers, etc., through freehand sketching, although frequently making legitimate use of pounce patterns to furnish the rough proportions and drawing of the figure work. His work results in either a more or less naturalistic or a fantasy form of the subject. Of course many of these artists use block stencil designs, working them over by hand with a rather naturalistic effect, in which case the stencil serves only as a guide to furnish the drawing and ceases to be a stencil design as it is worked over.

In rendering flowers and other objects, the mural painter does not limit himself strictly to nature's own colors. He sees nothing amiss in painting blue roses, red tree trunks, an ultramarine blue sky, deep lavender shadows, providing he can achieve a certain result he has pictured in his mind's eye. Of course any mural decoration in which these color effects are used, verges upon fantasy, or may even be entirely the creation of the artist's fertile imagination. But, rightly conceived and executed, this is a true decorative art. While it is true that the stencil design may be made to approach the work just described through handwork, such effects lose their stencil technique in proportion as they do take on the other character.

From what has just been stated, it must not be assumed that no freehand work is of advantage in the true stencil design. Quite the contrary. That handwork, however, must only enrich the design and not attempt to modify it into a too naturalistic effect. There are many touches which may be given that will improve the pattern many times over. One may wipe out certain spots to produce a "highlight," or shadow, and in other places brighter color may be applied for emphasis. But the finished effect must have the appearance of applied design and not of oil paintings of flowers, etc., draped along the wall.



*A Dainty Bedroom in Ivory Tan and Blue*

Stencils are divided into two types: the block stencil and the outline stencil.

### *The Block Stencil*

The block stencil gives a complete pattern when applied. This type of stencil is usually furnished in as many parts as

the finished pattern shows colors, each part providing openings for a certain color. For convenience in handling, two colors are frequently applied from one stencil where the openings are separated far enough to be brushed easily without blurring into the other color. In the stencil pattern calling for two or more parts, guide marks are provided so the flowers register correctly with leaves, etc.



*Applying the second color with the second part. The first part is already on*

There are some very simple designs which look best when left just as they are when stenciled on, such as Roman key designs, or other small one and two-color patterns which would look fussy if worked over too much. The person applying the stencil should use careful judgment as to whether the circumstances really demand special treatment of the stencil design.

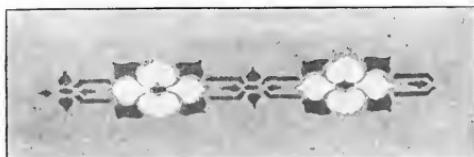
### *Shading With the Brush*

The amount of paint required to apply a stencil is relatively small, so that a person can conveniently carry several colors on a board or palette while working. When stenciling out a flower, for example, apply the flat color first, which is the principal color of the flower. This will frequently be white tinted with the required stencil color. With a brush apply a darker shade (or a lighter tint according to the appearance of the flower in nature) by brushing lightly with a rotary motion over the center of the flower. This same principle may be applied to the leaves in certain cases. This blending should not be overdone, however, or the border will look too spotty.

Block stencils may be applied in two ways, with opaque color or transparent color; both have their place. Any transparent color becomes opaque as soon as white or some of

the wall color is added. Opaque colors are, of course, necessary where the design is to be lighter than the background. Opaque colors always appear softer and more pleasing when

they are thinned with Glazing Liquid in preference to turpentine, as they dry with a slight sheen and have a greater depth of color, whereas turpentine frequently causes the colors to dry "chalky."



*Stencil No. 7054.  
The block stencil applied simply in two colors*



*This same stencil showing flower and leaves shaded*

thinned to the desired intensity with Flat-Tone Glazing Liquid. Transparent colors are always specified for use over a glazed wall in Flat-Tone System Effect and for filling in outline stencils. In using transparent colors the result achieved is a soft, tinted effect, except where the colors are used in too full strength, which permits the texture and color of the wall to show through somewhat.

As these colors are fairly thin in consistency, the brush should be used fairly dry. Too much color in the brush will cause the paint to run under the edges of the stencil and blur the design. A little more care is necessary in using transparent colors so that each repeat will be just as dark as its neighbors.

If good judgment is used excellent results may be obtained by varying the color (not depth of color) of the leaves and flowers of the stencil design as it progresses around the room. The colors used to make the roses redder, more orange, grayer, brighter, etc., must be added gradually and the variation must be kept within certain limitations. Through this expedient, however, greater individuality is obtainable and any resemblance to more conventional wall-paper border effects avoided. In producing this variation always keep in mind the colors of the rugs, drapes, etc.

## *A Good Precaution*

Lay the stencil face down on a newspaper, after applying each length or two of the design, and wipe off the back with a soft cloth. Be careful so that the cloth does not catch and tear the stencil.

## *How Strong to Make the Stencil Color*

Let the stencil be seen and not heard! Do not under any consideration make the stencil so strong in color or so large in size that it becomes the first and only thing one can see in a room. If the stencil is in good color with the wall, each will help the other and the stencil will give character to the room. The colors should not impress one as too noticeable, hard or aggressive in comparison with the other furnishings of the room.

If the stencil design selected seems to be somewhat too wide for the size of the room, this defect may be made less obvious by keeping the colors in tones which do not stand out too sharply from the wall. In garland stencils or in designs which divide themselves in upper and lower parts, the upper part should be made stronger and the lower part softer in tone. The effect then will be of a much narrower border.

The border which is too narrow cannot be helped by the reverse treatment, however, as to render it in stronger colors would result in its appearing conspicuously small and pinched. The stencil commonly known as the binder stencil, fills a somewhat different purpose. It is usually used in place of a moulding, to frame a wall panel or cover the breaks in the wall colors, as between the upper wall and the dado. In these cases, the stencil is applied in heavier or stronger colors with proper effect.

## *The Outline Stencil*

The outline stencil gives one the outline, only, of the design so that the filling in of leaves, flowers, etc., is done by hand. This type of stencil permits of the very highest quality in effect. The outline stencil is generally to be preferred for walls finished in a glazed, blended or mottled wall finished in the Flat-Tone System Effects. It is not so practical



*A Colonial Bedroom*

*Specifications on page 111*

to use over a plain color, that is, a wall not glazed or stippled.



*Applying the Outline Stencil*

The outline is to be applied in a color darker than the wall so that it will still show after the fill-in colors have been applied. This should be allowed to dry hard before filling in the other colors. As a rule, use one of the colors in which the wall has been glazed, grayed or neutralized, thinning as necessary with Glazing Liquid. For the filling in, have several soft brushes of varying widths for convenience, the wide

brush for the larger spots, and the narrow ones for the stems and smaller spots. Fill in the spots of one color first, stippling the surface lightly with a cloth to take off the surplus color and remove brush marks. Use ordinary care not to brush or rub the color over the outline so as to smear up the background. This filling in should move along well and not require too much time.

After the color has set for about an hour (more or less according to the rapidity of the drying) certain spots can be picked out by wiping with a cloth over the finger, so as to produce the high lights. Shadows can be used very effectively with outline stencils. As a rule,

these should be brushed on in a uniform width under the lower right hand edge of each leaf or flower stem. They should be stippled slightly as applied and should not be too dark. The effect produced should be that of light coming from a certain direction and will be found to give a greater depth of color and the pattern stands out in relief.



*Filling in the Outline*



*Picking out the high lights*

## *Correct Use of the Stencil*

The stencil should be held flat against the surface to be decorated. If necessary, a few thumb-tacks can be used to prevent the stencil slipping. These will not injure the wall.



*Hold the brush up straight against the stencil*

Apply the colors through the openings of the stencil to the exposed surface with a rotary, scrubbing motion, making the stencil brush help hold down the stencil while it is applying the color. A small stencil may be held in position with one hand while brushing with the other. (Illustration page 129). Use a regular stencil brush. It should be clean and in good

order. See page 25 on the care of brushes. A short bristle brush is best, as the color can be rubbed into the surface to be decorated without danger of the bristles spreading and working under the edge of the stencil. Stencil brushes may be had in various sizes. A brush an inch-and-a-half in diameter is best for general work. A half-inch brush is best, however, for blending work in a design the size of the one shown in illustration on page 130.

## *Stencil Paint and its Preparation*

Sherwin-Williams Flat-Tone Glaze and Stencil Colors are made for all stencil work over a wall decorated in Flat-Tone or an oil paint. Sherwin-Williams Distemper Fresco Colors or S-W Decotint are furnished for surfaces finished in water-mixed paints.

Sherwin-Williams Glaze and Stencil Colors have great tinting power, being made up in the full strength of the various colors, for example; S-W Glaze and Stencil Color Emerald Green gives a rich, full emerald hue, not a weak, light or grayed color. A tube of these colors, then, goes a long way, very little paint being necessary to tint white, which is often used as the base for stencil colors.

This economy, together with their permanency, makes the stencil colors desirable for all types of art work.

## *To Reduce Strength of Color*

The stencil colors, as they come from the tube, are frequently too dark and intense to use. Reduction to secure a lighter tint is therefore necessary. This may be accomplished by one of these two methods: (1) Thin with S-W Glazing Liquid. (2) Add Stencil White and thin to brushing consistency with Glazing Liquid. Turpentine, which is a satisfactory thinner for most paint, evaporates too quickly for stencil work, causing the paint to pile up on the pattern so that the stencil is liable to break when cleaning. Glazing Liquid helps avoid this, and in addition does not cause the stencil to dry too dead as turpentine will do, or too glossy as when oil is used for thinning.

The addition of white causes the Glaze and Stencil Colors to become opaque, but is necessary when the stencil color is to be lighter than the background.

## *How Thick or Heavy to Have the Paint*

If the paint is too heavy to brush on easily, the result will appear spotty and will be hard to work.

When the paint is too thin, it is liable to run under the stencil and blur. This may be avoided even with thin paint by using the brush fairly dry, with little paint in it. When "breaking in" a new stencil, make several prints on a piece of wrapping paper, as there is a slight tendency in a brand new stencil to run under on the first print.

Always try out the brush on a board or paper to see that both brush and color are working right.

## *The Placing of the Stencil*

Stencils of the type shown on page 129 give no difficulty to the worker. The border can be started at one corner and carried around the room. This is true of any stencil which does not separate noticeably into prominent spots, large flowers or medallions. Where there are prominent points of interest, the room will be in better balance if these features are centered over the door or other conspicuous opening or fixture of the room. Apply the stencil at these points and work from there, filling in any odd spaces with the leaf part or less important part of the design.

## *Stencil Rules*

The selection as well as the proper placing of the stencil pattern to conform to the construction of the room, division, etc., is in itself a study. We feel the need of giving fundamental rules regarding just this feature of decorating, as the improper placing has often been called to our attention.

Rule 1.—Use size of borders which will correspond to the proportion of the room. Smaller borders are necessary in the low ceiled room, while the larger designs are required in public interiors where the ceilings are often from twelve to fifteen feet high.

Rule 2.—Select the character of the pattern which will conform to the character of the room, as for instance, employ the more conventional designs in those rooms which are constructed along the severe type, while the more floral patterns are suitable in those rooms where the other features give a suggestion of beauty of line.

Rule 3.—Do not use a simple stencil border in a room which is to be decorated and furnished in a most elaborate style, and vice versa, do not use an elaborate border in a simply decorated and furnished room.

Rule 4.—Do not attempt to introduce a stencil border when the wall is of such a character that a pattern will only detract from the appearance. This is true with the wall which is so much broken and cut up by window and door spaces, other fixtures, etc., that unless the stencil is especially designed for the particular room, it cannot be used with any great amount of freedom. Panel work in some cases is advisable under such conditions, but special stencil patterns must be designed for this work.

Rule 5.—The color for the stencil has been mentioned previously. As a rule, stronger colors are best for small borders. For the larger border, colors which harmonize with the wall color to a greater extent, are desirable.

## *Other Interesting Uses for Stencils*

The Japanese are probably the most skilled of all artisans in stencil cutting. They have, in fact, made the stencil itself a work of art, entirely independent of the stencil print. Paper is used very similar to our heavy manila wrapping

paper. This is stained in dark antique effect, using burnt umbers. The stencil when cut and completed is mounted over bright colored silk and framed. The effect and workmanship are wonderfully beautiful. Many of these stencils resemble lace rather than stencils, so finely are they cut, the design covering practically the entire space. Many of these stencils are so fragile that the ties are re-enforced by hair stretched across at intervals and cemented on. These designs (defying our Occidental patience to reproduce) make splendid framed exhibits or can be used for tea wagons and trays, covered with glass.

Hand decorated velvets and curtainings will always be in demand. Periodically there is a craze for this type of work which usually plays itself out through being done to death, and also because of poor results produced through lack of skill. Hand stenciled velvets and curtains fall into the same class as hand blocked wall-papers and fabrics, and do not lend themselves to quantity production. Hand stenciled fabrics can, of course, vary in color in the repeats which gives this work a distinctive quality, not found in printed goods.

Either a border or an all-over pattern may be used. The colors employed need not be run uniform over the entire piece. The variation should, of course, be kept within certain limitations, and where a red, for instance, is blended into a red-orange, the blending should be gradual. This may be accomplished by taking on a small amount of the red-orange with the brush along with the red, without any great effort being required. This is true of other colors also. A knowledge of the simple rules of color harmony will help make the right choice of colors to use in blending.

If interested in stencil patterns write to the Department of Decoration, The Sherwin-Williams Co., 601 Canal Road, Cleveland, Ohio, and ask for complete stencil catalogue.

Specifications follow covering the color plates shown in the preceding pages:

### *A Neighborhood of Homes*

The variety shown in the types of houses in this neighborhood of homes is possible to reproduce anywhere at will. If a person purchases a lot and intends to build in a neighborhood where there are already a number of homes of good design, it is really incumbent upon him to give most careful consideration to the selection of type in the home he is to build. He will not be limited to only one style, but there will probably be several styles he ought not to build—good in themselves but not suitable when considered in relation to his neighbors' homes.

Even though the most appropriate style of building might be a possible second choice as far as personal preference is concerned, the improved neighborhood or group effect would result in increased value for every house. The same is true of the painting treatment. Even though every person in the neighborhood preferred the all white treatment in painting, the result would be unfortunate if all houses were white. They would all become soiled with weather and would present a very shabby street scene. White, or any color for that matter, is interesting only as shown in some pleasant association with other tones which will improve it and in turn are improved themselves.

America has made a very definite contribution to architecture in the Colonial home. There are—broadly speaking—three general types. One type is traced back to the style home of which we still have many splendid specimens, whose sturdiness has survived the ravages of wind and rain for all these years. This type was popular in the northern states. A modern reproduction of this style is shown as the center home in our plate on page 16.

The Southern Colonial mansion made free use of the column with splendid effectiveness and also gave us, very largely, our American love of the porch or veranda. The southern house made very general use of the second floor porch also, or balcony.

The third type we call the Dutch Colonial house, which is characterized by the hip roof. This broken roof provides for more space in the upper story than could be had with a

straight roof. The small gray shingle cottage to the right in the plate on page 12 is a modern rendering of this type. The cobblestone chimney gives promise of a deep-throated fireplace within and cosy winter evenings.

The home at the left is a virile example of the modern use in architecture of primitive types. The gables with their trimmed peaks remind one strongly of the English thatched roof. The stucco walls may be trowelled smooth or given a sandfloat finish which produces a more interesting texture and light effect.

#### *Specifications*

##### **House at the left:**

*Roof Color*—S-W Preservative Shingle Stain B-41.

*Body Color*—S-W Concrete Finish Cream.

*Trim Color*—SWP 388 Modern Brown.

*Sash Color*—SWP 496 Ivory.

*Front Door*—S-W Handcraft Stain Brown Oak, protected with S-W Rexpar Varnish.

##### **Center House:**

*Roof Color*—S-W Preservative Shingle Stain C-74.

*Body and Trim Color*—SWP Outside Gloss White.

*Front Door and Benches*—S-W Old Dutch Enamel White.

*Blinds*—SWP 461 Willow Green.

##### **Alternate Scheme:**

*Roof Color*—S-W Preservative Shingle Stain B-41.

*Body and Trim Color*—SWP 496 Ivory.

*Sash Color and Blinds*—SWP 355 Sage Green.

##### **House at the right:**

*Roof Color*—S-W Preservative Shingle Stain C-72.

*Body Color*—S-W Preservative Shingle Stain C-82.

*Trim and Sash Color*—SWP Gloss White.

*Blinds*—SWP 498 Moss Green.

### *The Bungalow Home*

Although the California background makes these homey little bungalows doubly attractive, the lover of our eastern scenery will place them as effectively wherever he "builds his nest."

A gratifying sign of the times is the growth of community plannings. Many contractors and building companies plan and build entire neighborhoods with a view toward securing harmony in style and painting treatment. Such practice insures every individual home of appearing its best, both alone and in the neighboring group of houses.

### *Specifications*

#### **House at the left:**

*Roof Color*—S-W Preservative Shingle Stain C-72.

*Body Color*—S-W Preservative Shingle Stain B-47.

*Trim Color*—SWP 391 Quaker Drab.

*Front Door*—Same as trim color.

#### **Center House:**

*Roof Color*—S-W Preservative Shingle Stain B-41.

*Body Color*—S-W Concrete Finish Cream.

*Trim Color*—SWP 499 Antique Brown.

*Front Door*—S-W Handcraft Stain Fumed Oak, protected by S-W Rexpar Varnish.

#### **House at the Right:**

*Roof Color*—S-W Carbolic-oil Shingle Stain, Extra Dark.

*Body Color*—SWP 496 Ivory.

*Trim Color*—SWP 355 Sage Green.

*Front Door*—S-W Golden Oak Stain, protected with S-W Rexpar.

### *A Small English Stucco Residence*

To the person who has an appreciation of architectural values, the simple quaintness of this little home with its English casement windows and Gothic door, would be a constant source of delight.

The concrete bird basin has been made the center of interest in a clump of formal dwarf evergreens. It will provide an interesting spot both in itself and the bird life it will bring to the lawn.

### *Specifications*

*Body Color*—S-W Concrete Finish Extra Light Gray.

*Trim Color*—Window Casings and Sash, SWP 496 Ivory.

*Door*—S-W Handcraft Stain Weathered Oak, protected with S-W Rexpar Varnish.

*Roof Color*—S-W Preservative Shingle Stain B-41.

### *A Home in Colonial Yellow*

A dominant feature of the old Colonial homes that have come down to us, is the scrupulous care bestowed upon the detail of doors and entryways, cornice, paneling, etc. Our best makers of standard millwork have caught the spirit so that one may now secure very creditable pieces for the modern Colonial residence.

Good design is the element of architecture which never goes out of style, and we are only beginning to come to a true appreciation of the value of our old colonial architecture and the lessons it still holds for us.

The brick walk adds a touch of color texture and is less formal than plain flagging would be.

#### *Specifications*

*Roof Color*—S-W Preservative Shingle Stain B-41.

*Body Color*—SWP 375 Colonial Yellow.

*Trim Color*—SWP Outside Gloss White.

*Front Door*—S-W Old Dutch Enamel White.

*Blinds*—SWP 498 Moss Green.

### *A Cosy Little Farm Cottage*

The last few years have brought about the most remarkable change in the type of farm homes. Freer communication and transportation facilities have brought about a wider interchange of ideas, so that the principal difference between the modern farm home and the city residence is that the farm home has decidedly the better setting of the two. With more people passing his door in a day now than formerly went by in a month, the farmer naturally has a greater incentive, pride and pleasure in having a real home, than ever before. Any one of the homes shown in this volume, therefore, is just as much a farmer's home as a city or suburban residence.

#### *Specifications*

*Roof Color*—S-W Preservative Shingle Stain C-74.

*Body and Trim Color*—SWP Outside Gloss White.

*Blinds*—SWP 461 Willow Green.

*Barn and Wood Silo*—S-W Commonwealth Barn Gray.

### *A Comfortable Living-Room*

A glowing log in the fireplace, a great big arm chair, your favorite book and the soft light of the reading lamp by your shoulder—who could ask for more on a long winter evening?

The Colonial built-in bookcase can be furnished ready to install by our modern makers of fine mill work. The mantel-piece would, we think, be just as interesting done in tapestry brick as in the marble or sandstone of our illustration. The polychrome candlesticks may be wired for electric lamps

and furnished with parchment shades with wonderful effect. Parchment shades provided for the candelabra too, will provide a softer and more diffused light than the open fixture.

#### *Specifications*

*Ceiling Color*—Sherwin-Williams Flat-Tone Ivory White.

*Wall Color*—Flat-Tone Mixture Silver Gray and Caen Stone or Flat-Tone Multi-Color Stipple Effect No. 26, requiring Flat-Tone Silver Gray and Caen Stone equal parts foundation color, stippled with Flat-Tone Silver Gray and Cream. Put on with sponge. Thin with one part Mixing Size to three parts Flat-Tone.

*Woodwork, Oak*—Sherwin-Williams Handcraft Stain Brown Oak. Sherwin-Williams Scar-not Varnish (see page 53).

*Floor, Oak*—Protected with Sherwin-Williams Mar-not Varnish.

### *A Dainty Room in Ivory Tan and Blue*

Here is a suite of rooms which would be the delight of any girl, and the girl's mother too, for that matter. The sunshine in this room was put there when the colors were chosen for the walls, the friendly ivory of the enameled woodwork and furniture, and the genial warmth of the pongee curtains. Deep blue rugs always give a feeling of richness when combined with old ivory.

#### *Specifications*

*Ceiling Color*—Sherwin-Williams Flat-Tone Ivory White.

*Wall Color*—Flat-Tone Ivory Tan or Flat-Tone Multi-Color Stipple Effect No. 40, requiring Flat-Tone Ivory Tan foundation color, stippled with Flat-Tone Silver Gray 2 parts, Cream 1 part. Put on with a sponge. Thin with 1 part Mixing Size to 3 parts Flat-Tone.

*Stencil Border*—Design No. 7071 applied with S-W Glaze and Stencil Colors. Stems, Japanese Brown; Leaves, Olive Lake, Raw Sienna and White, equal parts; Bird, White, tinted with Rose Lake and Black.

*Woodwork*—Sherwin-Williams Old Dutch Enamel Ivory White.

*Floor, Oak*—Protected with S-W Mar-not Varnish.

*Rug*—Deep blue in solid color.

*Curtains*—Pongee.

*Furniture*—Ivory White Enamel striped with rose.

### *Adjoining Room*

*Ceiling Color*—Sherwin-Williams Flat-Tone Caen Stone.

*Wall Color*—Flat-Tone Shell Pink reduced with Flat-Tone White.

### *Colonial Bedroom*

There is a sincerity in the treatment of this bedroom that is refreshing. The honest and sturdy furniture speaks for comfort and service. The stippled wall has been made prominent so as to show the texture one would not find except at closer observation. The wall may be made darker or lighter as desired.

### *Specifications*

*Ceiling Color*—Flat-Tone Ivory White.

*Wall Color*—Flat-Tone Multi-Color Stipple Effect No. 34, requiring Flat-Tone Pearl Gray foundation color, stippled with Flat-Tone Caen Stone 1 part and White 2 parts. Put on with a sponge. Thin with turpentine. (Foundation color, Pearl Gray, may be tinted slightly with Flat-Tone Pale Azure).

*Stencil Design*—No. 7054, requiring the following colors: Leaves, White tinted with Raw Sienna; Flowers, White tinted with Cobalt.

*Woodwork*—Old Dutch Enamel Ivory White (see page 60).

*Floor, Oak*—Protected with Mar-not Varnish (see page 67).

*Furniture*—Dark Colonial Mahogany (see page 53).

*Drapes and Lighting Fixtures*—Figured silk or cretonne.

*Curtains*—White net.

*Rag rugs*—In blue and black.

### *Adjoining Room*

*Ceiling Color*—Flat-Tone Caen Stone.

*Wall Color*—Flat-Tone Multi-Color Stipple Effect No. 29, requiring Flat-Tone Silver Gray and Shell Pink foundation color, stippled with Flat-Tone Silver Gray 2 parts and Ivory 1 part. Put on with a sponge. Thin with 1 part Mixing Size to 3 parts Flat-Tone.

### *A Colorful Dining-Room*

Perhaps you experience the same pleasure we felt upon first seeing the satisfying richness of color displayed in this dining-room. One can see that the blue fruit bowl is a prized possession and deserves its place of honor. The intense color of the candlestick shades, fruit dish and upholstery of the chairs can retain their full value and effectiveness only when properly supported by the heavier values of the wall color and rug. Birch woodwork was indicated in this room, stained in Antique Brown Mahogany, which takes so well on birch.

### *Specifications*

*Ceiling Color*—Sherwin-Williams Flat-Tone Ivory or Ivory White.

*Wall Color*—S-W Flat-Tone Buff Stone or S-W Flat-Tone System Effect No. 3. Flat-Tone System Effect No. 3, requiring Flat-Tone Ivory and Glaze Color Japanese Brown.

*Woodwork, Birch*—S-W Acid Stain Brown Mahogany, No. 700, protected with S-W Scar-not Varnish.

*Floor, Oak*—S-W Golden Oak Paste Filler; S-W Mar-not Varnish.

## *Specifications*

### *The Little Gray Cottage*

*Roof Color*—Sherwin-Williams Preservative Shingle Stain A-21.

*Body Color*—Preservative Shingle Stain C-82.

*Trim Color*—SWP 496 Ivory.

### *A Man's Room*

*Ceiling Color*—S-W Flat-Tone Silver Gray and Cream.

*Wall Color*—S-W Flat-Tone Buff Stone and Pale Azure.

*Woodwork and Beams*—S-W Handcraft Stain Green Weathered Oak or Sherwin-Williams Acid Stain Silver Gray with a toner of Flat-Tone Buff Stone and Pale Azure, equal parts (see page 57).

*Floor (Stained)*—S-W Handcraft Stain Cathedral Oak, S-W Mar-not Varnish.

*Floor Lamp*—Metal standard with shade of mottled parchment paper.

*Furniture*—Figured tapestry, velour.

### *A Homey Living-Room*

*Ceiling Color*—Sherwin-Williams Flat-Tone Ivory White.

*Wall Color*—Sherwin-Williams Flat-Tone System Effect No. 36, requiring a foundation color of Flat-Tone Caen Stone. Over this are applied two mixtures of Flat-Tone Glazing Liquid tinted with Flat-Tone Glaze and Stencil Colors Ivory Drop Black and Burnt Sienna respectively. These colors are applied to the wall and stippled with a crumpled cloth to produce texture (see page 118).

*Stencil Border*—Design No. 3009 outline applied with Glaze and Stencil Color Raw Umber and filled in with Glaze Colors Olive Lake, Raw Sienna and Orange Lake (see page 125 on stencils).

*Woodwork Trim*—Sherwin-Williams Old Dutch Enamel Ivory White.

*Doors, Birch*—Sherwin-Williams Acid Stain Permanent Mahogany No. 700, Antique Brown, protected with Sherwin-Williams Scar-not Varnish.

*Floor, Oak*—Sherwin-Williams Oak Paste Filler, Mar-not Varnish.

*Rug*—Figured brown.

### *A Dining-Room in the Spirit of Old Colony Days*

*Ceiling Color*—Sherwin-Williams Flat-Tone Ivory White.

*Wall Color*—Sherwin-Williams Flat-Tone System Effect No. 29, requiring a foundation color of Flat-Tone Caen Stone. Over this are applied two mixtures of Sherwin-Williams Flat-Tone Glazing Liquid, tinted with Flat-Tone Glaze and Stencil Colors Japanese Brown and Cobalt Blue respectively. These are stippled with a crumpled cloth to produce texture (see page 118).

*Stencil Border*—Design No. 7055, applied with Sherwin-Williams Glaze and Stencil Colors: Outlined with Raw Sienna and filled in with Raw Sienna, Olive Lake and Orange Lake.

*Woodwork*—Sherwin-Williams Old Dutch Enamel Ivory White, with carpet strip in Handcraft Stain Extra Dark Mahogany.

*Floor, Oak*—Oak Paste Filler, Mar-not Varnish.

*Rug*—Solid color dull green.

## *Specifications*

### *A Charming Living-Room in Gray and Green*

*Ceiling Color*—Sherwin-Williams Flat-Tone Ivory White.

*Wall Color*—Sherwin-Williams Flat-Tone Multi-Color Stipple Effect No. 25, requiring Flat-Tone Silver Gray foundation color stippled with Flat-Tone Silver Gray and Ivory. Put on with a sponge. Thin with 1 part Mixing Size to 3 parts Flat-Tone.

*Stencil Border*—Design No. 7051, applied with White tinted with Flat-Tone Glaze and Stencil Color Deep Olive for the leaves; White tinted with Rose Lake for the flowers.

*Floor, Oak*—Sherwin-Williams Oak Paste Filler, Mar-not Varnish.

*Rug*—Dark blue-green.

### *A Cheerful Dining-Room in Modern Treatment*

*Ceiling Color*—Sherwin-Williams Flat-Tone Ivory White.

*Upper Wall Color*—Sherwin-Williams Flat-Tone Multi-Color Stipple Effect No. 40, requiring Flat-Tone Ivory Tan foundation color, stippled with Flat-Tone Silver Gray 2 parts, Cream 1 part. Put on with a sponge. Thin with 1 part Mixing Size to 3 parts Flat-Tone.

*Stencil Border*—Design No. 7072 applied with S-W Glaze and Stencil Colors; Flower centers, Orange Lake 1 part, Raw Sienna 1-6 part and White 1 part. Leaves, White tinted with Raw Sienna and Cobalt. Stems, White 1 part, Cobalt 1-8 part, and Raw Sienna 1-16 part. Flowers, Cobalt 1-2 part and White 1 part.

*Lower Wall Color*—Sherwin-Williams Flat-Tone System Effect No. 27, requiring Flat-Tone Silver Gray and Pale Azure foundation color, stippled with Flat-Tone Silver Gray 2 parts and Ivory 1 part. Put on with a sponge. Thin with 1 part Mixing Size to 3 parts Flat-Tone.

*Woodwork*—S-W Old Dutch Enamel White.

*Overdrapes*—Figured cretonne.

*Rug*—Solid color, deep Chinese blue.

### *A Bathroom in Soft Sea Green*

*Ceiling and Walls*—S-W Flat-Tone Lichen Gray.

*Woodwork and Wainscoting*—Old Dutch Enamel Ivory White.

*Floor*—Figured linoleum, protected with S-W Mar-not Varnish.

### *A Hospitable Hall*

*Ceiling Color*—Sherwin-Williams Flat-Tone Ivory White.

*Wall Color*—Sherwin-Williams Flat-Tone Cream or Flat-Tone Multi-Color Stipple Effect No. 32, requiring Flat-Tone Cream foundation color stippled with Flat-Tone Ivory for 1st mixture; 2nd mixture: Flat-Tone Silver Gray 1 part and Cream 2 parts. Put on with a sponge. Thin with 1 part Mixing Size to 3 parts Flat-Tone.

*Woodwork Trim and Step Risers*—Sherwin-Williams Old Dutch Enamel White.

*Doors, Stairtreads, Handrail, Birch*—Sherwin-Williams Acid Stain Permanent Mahogany No. 700, protected with Sherwin-Williams Scar-not Varnish, Mar-not Varnish for stairtreads.

*Floor, Oak*—Oak Paste Filler, Mar-not Varnish.

*Furniture*—Dark Colonial Mahogany.

*Rugs*—Oriental or Anglo-Persian.

## *Specifications*

### *A Happy Treatment for the Dutch Colonial House*

*Roof Color*—S-W Preservative Shingle Stain B-41.

*Body Color*—SWP 496 Ivory.

*Trim Color and Blinds*—SWP 461 Willow Green.

### *A Living-Room in Old Ivory, Blue and Mulberry*

*Ceiling Color*—S-W Flat-Tone Ivory White.

*Wall Color*—Flat-Tone Ivory Tan or Flat-Tone Cream and Ivory, equal parts.

*Woodwork, Birch*—Finished in Permanent Mahogany Stain No. 700, Antique Brown, protected with Scar-not Varnish (see page 49).

*Floor*—Finished in Oil Stain Walnut, protected with Mar-not Varnish (see page 49).

*Furniture (Jacobean)*—Oak table protected with Scar-not Varnish, Cabinet finished in Velvet Finish No. 1044. Chairs upholstered in velour.

*Rug*—Solid color deep blue.

*Floor Lamp*—Shade finished in a two-color glaze effect requiring Glaze Color Italian Blue and Alizarine Green.

*Mantel*—Finished in Old Dutch Enamel Ivory White, wiped in Glaze Color Raw Sienna and Japanese Brown, equal parts.

### *Dining-Room in Gray*

*Ceiling Color*—Flat-Tone Caen Stone.

*Wall Color*—Flat-Tone Multi-Color Stipple Effect No. 25, requiring Flat-Tone Silver Gray foundation color stippled with Flat-Tone Silver Gray and Ivory. Put on with a sponge. Thin with 1 part Flat-Tone Mixing Size to 3 parts Flat-Tone.

*Woodwork*—Old Dutch Enamel White (see page 60).

*Floor, Oak*—Protected with Mar-not Varnish.

*Furniture (Jacobean)*—American walnut finished in Handcraft System Effect No. 40 (see page 57).

*Rug*—Solid color, deep maroon.

### *Breakfast Room in Blue and Tan*

*Ceiling Color*—S-W Flat-Tone Ivory White.

*Wall Color*—S-W Flat-Tone Ivory Tan—Alternative wall color, Flat-Tone Cream.

*Floor, Oak*—Protected with Mar-not Varnish—Alternative floor treatment, Battleship linoleum in shade of Tete de Negre, protected with Mar-not Varnish.

*Table and Windsor Chairs*—Finished in Enameloid Sky Blue.

*Curtains*—White cretonne figured in dull orange and blue.

### *A Kitchen in Ivory and Blue*

*Ceiling and Walls*—Enameloid Ivory White.

*Wainscoting, Keene's Cement*—Old Dutch Enamel Gloss White.

*Floor*—Checkered blue and white linoleum protected with S-W Mar-not Varnish.

Note: Mar-not Varnish will make the linoleum easier to wash up and will protect the figure and prevent its wearing shabby (see page 75.)

*Drain Boards*—White porcelain.

*Curtains*—Figured cretonne.

# Chapter XII

## *Miscellaneous Interior Finishing*

**A** WONDERFUL opportunity exists to give the home a pleasing, harmonious and distinctive atmosphere through the intelligent use of paint and varnish materials on the little things about the house. Many articles which do not exactly correspond with the present scheme of decoration, or which may be a little out of date, may be re-finished in appropriate modern effect with very little trouble.

Hard wear and occasional accidents also cause certain pieces of furniture to become worn and marred so that they are not up to the general standard of the room. A coat of varnish, stain, enamel or whatever may be necessary will brighten up these pieces, and make them look practically like new again.

Then, too, almost every home has stowed away in the attic or storeroom discarded articles which have seen better days. These can be transformed into beautiful and useful pieces of furniture, with a little paint or varnish, enamel, stain, aluminum, gold, etc.

And the best part of it all is that this work is easy, quick and interesting, and the cost of the small amount of paint necessary, immaterial.

Following are some suggestions for the treatment of "little things about the house" which will indicate the possibilities in this direction in every home.

### *Andirons, Ornamental Iron, Etc.*

For these surfaces use S-W Flat Black. It comes ready for use and should be applied in one or two coats with a brush. Also suitable for use on wooden surfaces to give the effect of wrought iron.

### *Bath Tubs, Refrigerators, Sinks, Etc.*

Metal lined bath tubs, refrigerators, sinks, etc., should be kept protected with the heavy porcelain-like, water and germ-proof surface which S-W Bath Enamel will give them.

Before applying, clean thoroughly and wipe off with a cloth saturated with benzine to remove all grease and soap deposits. Rub surface with fine sandpaper or with pumice-stone until it is smooth so that the enamel will more easily adhere. Stir enamel thoroughly from bottom of can and apply with a fitch or soft bristle brush, spreading evenly, and in thin coats. Allow about twenty-four hours for each coat to dry, and for best results, sandpaper lightly, with fine finishing paper or moss, between coats. Three coats are necessary if a porcelain-like surface is desired. Several days should be allowed after the last coat has been applied before permitting water to touch the surface. Then run cold water in first to assist it in hardening. If the enamel is too heavy to work freely, thin it slightly, using about a pint of turpentine to a gallon of enamel. Keep the enamel well covered when not in use.

For tubs not previously enameled or on bare spots, a coat of Bath Enamel Ground should be given and allowed to stand forty-eight hours before applying Bath Enamel.

### *Bedssteads*

Bedsteads may be refinished to correspond with the decorative scheme of any room, or if marred and worn, may be made like new again with S-W Enamel or Enameloid. White, black and many attractive colors. Full directions for enameling will be found on page 60.

### *Chairs*

Chairs permit of many pleasing methods of decoration, depending upon the style of chair, the corresponding furnishings, the preference of the owner, etc. For instance, chairs of the light, daintily constructed type may be finished in gold or aluminum or in dainty pink, blue or gray or ivory enamel to harmonize with the decoration and furnishings. Large arm chairs, morris chairs, etc., may be finished in Handcraft Stain Effects, as desired. Wicker chairs may be finished with S-W Enamel or Enameloid, Varnish Stain or Clear Varnish. Dining room chairs may be varnished. Information regarding enameling, varnishing, etc., will be found on pages 48 and 60.

## *Clothes Closets*

Clothes closets are usually dark, unattractive places. They can be made just the opposite. A window to flood the room with sunshine and permit frequent airings, an electric light to make it easy to see at night and on dark days, and a coat of S-W White Enamel or S-W Flat-Tone Ivory or Ivory White

on the walls, will make the clothes closet a most attractive little room, light, sanitary and convenient to use. Full directions for enameling on page 60.



*The attic may be made very attractive with previously discarded furniture made to look like new again with a little paint and varnish*

though with very fine articles it is better to employ an expert finisher. Full directions for finishing will be found on pages 47 to 66.

## *Fixtures*

Fixtures of all kinds can be made to harmonize with decoration and furnishings with suitable paint or varnish products.

Pretty and dainty effects can be obtained with S-W Aluminum Paint, S-W Empress Liquid Gold, which is put up ready for use, or S-W Imperial Gold Enamel, which comes with powder and liquid separate and is mixed by the user. Subdued or contrasting effects as desired may be obtained with S-W Flat-Tone; and more modest effects may be obtained with S-W Black Enamel or Flat Black. Full directions for enameling will be found on page 60.

## *Furniture*

Furniture of all kinds that is worn or marred may be easily refinished by the housewife with S-W Floorlac, which produces a beautiful stained and varnished effect in one operation. On surfaces previously finished with varnish stain

or varnish, simply sandpaper with 00 sandpaper and apply the Floorlac. If surface is in very bad condition or has been previously painted, apply a coat of S-W Floorlac Ground before applying the Floorlac.

Fine pieces of furniture, however, such as pianos, victrolas, fine dining-room sets, library tables, etc., should not be attempted by those without practical experience and an expert finisher should be employed to do this work.

### *Radiators, Boilers, Water Pipes, Etc.*

There are several kinds of finishes which can be used on these surfaces. Where a metallic effect is desired, S-W Liquid Gold or S-W Aluminum Paint may be employed. One coat of this material should give a satisfactory surface. For best results, apply when the surface is slightly warm, and after use allow at least twenty-four hours before subjecting to high temperature.

If a finish matching enameled woodwork is desired, use S-W Enamel or S-W Enameloid in the desired tint as directed for woodwork, page 60. When the radiators are new and have not been given a priming coat at the factory, S-W Galvanized Iron Primer is necessary as a first coat (before building up the undercoating of flat paint).

Where the radiators are to be finished to match the walls, employ one of the following methods: (a) If the surface was never painted, apply S-W Galvanized Iron Primer, and in twenty-four hours, apply second and third coats of S-W Flat-Tone and a coat of S-W Glaze Color thinned with S-W Glazing Liquid as directed on page 118 for glazing walls; (b) Apply S-W Aluminum Paint or S-W Empress Liquid Gold, and after twenty-four hours, use S-W Glaze Color thinned with S-W Glazing Liquid as directed for last coat in mottling walls, page 118.

### *Stove-Pipes*

Old stove-pipes, grates and similar iron surfaces subjected to heat may be refinished with S-W Stove Pipe and Iron Enamel. Should be applied when the surface is slightly warm and allowed to dry at least twenty-four hours before subjecting to a high temperature. This material produces little, if any odor, which entirely passes away after the first time of heating.

## *Shelves, Flower Boxes, Cupboards*

These little things may be finished in a variety of ways to suit the taste and the requirements in each case. A painted finish in almost any desired color may be obtained with S-W Family Paint or SWP. If an enameled finish is desired, S-W Enamel or S-W Enameloid may be used, in white, black or one of the pretty shades of blue, pink, green, gray, ivory, etc. Or if a flat finish is wanted, S-W Flat-Tone in white or colors may be used. Full directions for enameling will be found on page 60.



*The housewife spends much time in the kitchen.  
It should be cozy and attractive*

## *Toys*

Some of the more elaborate toys—rocking-horses, wagons, etc., may be brightened up now and then with a little S-W Family Paint, SWP, Floorlac or Scar-not Varnish, as desired.

## *Window Sills, Wainscoting, Baseboards, Etc.*

Window sills are subjected to unusual conditions because of rain and extremes of temperature, and wainscoting, baseboards, etc., because of scrubbing and mopping the floors. S-W Rexpar Varnish is the best varnish to use for such work, as the service required approximates the conditions found out-of-doors. It will pay to touch up the window sills, also window frames and easing, at least once a year. Full directions for varnishing will be found on pages 49 to 52.

## *Making the Basement Attractive*

The basement can be transformed into a light, attractive and sanitary room through the use of paint and varnish products.

*Walls and Ceilings*—Painting the walls and ceiling white is the biggest thing that can be done to improve a basement. S-W Egg-Shell Mill White is the best material to use for this

purpose. It is an oil paint which gives a very durable, extremely white finish and can be used on rough lumber, stone or brick walls and metal surfaces alike. More moderate priced materials, which give excellent results for the same purpose, are S-W Kalso, a hot-water paint, and S-W Decotint, a cold-water paint, both of which come in dry powdered form and only require to be mixed with water for application. May be applied to any clean interior surface—rough lumber, stone or brickwork, metal, plastered walls, etc.

*Cement or Concrete Floors*—An attractive painted finish may be produced with S-W Concrete Floor Paint, a line of eight colors developed especially for use on concrete and cement. If trouble is experienced from dusting or lack of waterproof qualities, another treatment entirely should be used, that of hardening the floor by means of S-W Concrete and Cement Hardener. This is a liquid preparation, clear in color. Full directions for the treatment of cement surfaces will be furnished on application to The Sherwin-Williams Co., 601 Canal Road, Cleveland, O.

*Piping*—Pipes of all kinds may be made more attractive in appearance with a coat of S-W Aluminum Paint.

*Stationary Tubs*—Stationary wash tubs also may be made attractive in appearance by painting the outside with S-W Aluminum Paint. If a white finish is preferred S-W Egg-Shell Mill White may be used, which will not rub off on clothing.

# Chapter XIII

## *Miscellaneous Exterior Finishing*

**H**OUSE Painting, as the term is commonly applied to the exterior painting of wooden buildings with an oil gloss paint, is taken up in detail in Chapters II, III, IV and V, "The Four Purposes of Painting," "The Right Use of Paint," "Estimating" and "Individual Treatment in Exterior Painting."

In addition, however, there are many exterior surfaces on and about the house which require finishing, either at the time the house is painted or at another time.

The finishing of these miscellaneous exterior surfaces will be taken up in the following pages.

### *Staining Shingles*

Shingled roofs and the sides of shingled buildings are generally finished with some form of shingle stain which penetrates into or dyes the wood, bringing out the natural effect of the grain of the wood instead of coating and concealing the surface. Shingle stains are usually made with creosote, which tends to stop decay as well as prevent the formation of fungus growth and the attack of insects, a factor of particular advantage in certain localities subject to the ravages of the white ant and other wood-boring insects.

In the use of Sherwin-Williams Preservative Shingle Stain on new surfaces, the shingles may be either dipped or brushed. We recommend one dip coat and one brush coat, the dip coat covering both sides of the shingles and underneath the lap for a distance, and the brush coat insuring a more uniform appearance. In dipping, the shingles should not be soaked in the stain, but dipped in and out rapidly, allowing the excess stain to drain back into the container, and the shingles thrown into a loose pile so that they will dry quickly. Only two-thirds of the length of the shingle need be dipped.

In the use of S-W Preservative Shingle Stain over previously stained surfaces which are satisfactory in color, the finish may be very effectively renewed by using S-W Preservative Shingle Stain of the color originally used, thinned gallon for gallon with pure raw linseed oil. If another shade is desired two coats of stain should be used. In restaining, a lighter shade than is actually desired should always be used, as stains invariably dry out darker on old surfaces than on new.

However, there are many limitations in restaining, owing to the transparent nature of shingle stains. For instance, if surface has been previously stained red, it cannot be restained green or vice versa, as the refinishing coat will not satisfactorily hide the original coat. In many cases, very satisfactory effects may be obtained in restaining. For instance, a bright red over a light brown will give a handsome maroon color; a bright green over a light brown will give a beautiful maple green effect, etc.

Sherwin-Williams Preservative Shingle Stain covers approximately 100 square feet two coats, or 150 square feet one coat to the gallon, if brushed. Two and one-half gallons will dip about 1000 shingles one coat. Three gallons will cover about 1000 shingles, one dipping coat and one brush coat. These estimates for covering capacity, however, can be only approximate, owing to the varying character of the shingles, whether dressed or rough, hard or soft, etc.

In cases where the use of shingle stain is not desirable, shingles may be very effectively painted with Sherwin-Williams SWP House Paint to which should be added about 25 per cent pure spirits turpentine, which has a tendency to reduce the apparent gloss of the paint.

#### *Doors, Porch Ceilings, Etc.*

For an absolutely waterproof varnished finish on all outside woodwork, a high grade spar varnish, such as S-W Rexpar, especially adapted to this service, should always be used. This type of varnish gets its name from the fact that it was originally used on the masts or spars of ships.

On front doors, the highest class finish may be produced through the use of S-W Rexpar Varnish applied as directed under caption "Varnishing" on page 49-52.

For front or side doors, porch ceilings, etc., two coats of Rexpar may be applied direct to the surface, on new work thinning the first coat with one pint pure spirits turpentine to the gallon of paint. Each coat should be allowed to dry for forty-eight hours.

Porch ceilings may be very effectively painted with SWP House Paint, Light Blue 364 or Sea Green 354 or White being most commonly used for this purpose.

Where undecided as to whether to varnish or paint the porch ceiling, take into consideration whether the porch is deeply shaded; if so, a painted ceiling will help to bring the light in; otherwise a varnish finish is usually the best.

Side and back doors also may be painted with SWP Maroon 382, SWP Brown 388 or the trim color in certain cases.

### *Porch Floors and Steps*

Porch floors require the use of a paint especially prepared to withstand severe outside exposure, scuffing of heels and repeated cleaning and scrubbing.



Porch floors and steps, on account of the severe wear and tear resulting from the moving about of porch furniture, may very profitably be painted by the home owner in between the times the house is painted. This will keep the porch and steps from looking shabbier than the rest of the house and also prevent the penetration of moisture from storms and cleaning; the forerunner of rot and

*A good looking front helps a lot—saves repair bills too. Do the porch and steps every year*

decay, avoiding premature costly repairings.

In the use of S-W Porch and Deck Paint, the surface to be painted should be free from grease and soot and perfectly dry. If the job has been previously painted and is peeling, scaling off or cracking, burn or scrape off all old scaly paint.

Stir paint thoroughly from bottom of can. This is important. After stirring with a stick or paddle, take two cans and pour paint back and forth from one to the other. Apply in thin coats and brush out thoroughly. It is better to apply three thin coats than two heavy ones. Thin as directed below.

### *New Floors*

First coat—Shellac all knots and pitchy spots. Thin paint gallon for gallon with pure raw linseed oil and brush out well, using a good bristle brush. Do not use boiled oil. When dry, putty all nail holes. Do not apply a succeeding coat until the previous one has become thoroughly dry.

Second coat—Add one pint pure spirits turpentine to each gallon of paint. Allow forty-eight hours between second and third coats.

Third coat—Apply paint just as it comes from the can and brush out well. Always apply three coats on new work.

### *Old Floors*

First coat—Where surface is hard and smooth, add one pint pure spirits turpentine to each gallon of paint and brush out evenly and well. Allow forty-eight hours before applying second coat.

Second coat—Apply paint as it comes from the can and brush out thoroughly.

To treat canvas used on the floors of sleeping porches, thin the first coat with one-half gallon of pure raw linseed oil to every gallon of paint, and omit the turpentine. For second and third coats, apply the paint as it comes from the can.

### *Painting the Blinds*

Window blinds from time immemorial have very customarily been painted green, although sometimes painted the same color as the trim.

One of the greens in the SWP House Paint line may be used for this purpose, or else S-W Verdelite, an unusually permanent green, made especially for outdoor surfaces, such as window blinds, store fronts, structural and ornamental iron work, fences, etc.

## *Gutters, Downspouts, Etc.*

Gutters, downspouts and similar surfaces should be painted with a metal protective paint, such as S-W Metalastic.

In the use of this material, particular care should be taken to remove all rust, scale, etc., with a wire brush or scraper. Care should also be taken to see that the surface is free from moisture and frost as well as perfectly clean and free from grease. The paint should be stirred thoroughly from the bottom of can and applied with a bristle brush in smooth even coats, brushing out well. Succeeding coats should not be applied until the previous one is dry.

If desired, a finishing coat of the house paint or trim color or a bright red, such as SWP 367, may be applied over the Metalastic coating.

## *Screens*

Screens should be painted either when put up in the Spring or when put away in the Fall. S-W Screen Enamel (made in black and green) may be used. Before applying, brush the surface well to remove dust, and scrub both wire and wood-work with a brush; then rinse with a hose. Let dry several hours; then apply the screen enamel, brushing it out well instead of applying in a heavy coat. Paint the frame with the same material or with SWP Black. One coat is enough for the wire, but two coats may be used on the woodwork if a fine job is desired.

## *Brick Walls*

Brickwork should not be painted before it is at least a year old, so that the lime used in the mortar will have time to "cool" and not spot through and spoil the job.

In painting brickwork, lay off a space and follow the joints, so that glossy spots will not show at the lap when you do the next space.

To imitate the color of pressed brickwork or terra cotta work, use S-W Flat Brick Red. This is a paste material and requires thinning with turpentine to a brushing consistency. SWP, S-W Roof and Bridge Paint Red, Com-



*Follow the joints to avoid showing laps*

monwealth Red, or Concrete Wall Finish are all suited for brickwork.

When using an oil gloss paint on new or unpainted brick-work of a very soft nature, the priming coat should carry an exceedingly liberal quantity of linseed oil and some turpentine. Ordinarily a gallon of linseed oil and a pint of turpentine to the gallon of paint is correct. Allow priming coat to dry for three or four days, then take putty, color it with the paint and fill up all holes and crevices. Allow this to set for a day or two, then apply the second coat, thinned about half as much as priming coat. Allow to dry for three or four days, then apply the third coat of paint as it comes from the can. On a good hard surface two coats are usually sufficient. The first coat should be reduced one quart of turpentine to each gallon of paint; second coat applied as it comes from the can.

A flat wall brush is most satisfactory for painting brick-work.

### *Damp-Proofing for Brickwork Below Grade*

To prevent the penetration of moisture through foundation walls, a foundation damp-proofing such as S-W Antydamp should be applied to the exterior of masonry or concrete foundation below grade. This is best done at the time of building, and sufficient space should be provided for, in digging the excavation, for men to have room to apply Antydamp to all parts of the foundation surface. If the ground is extremely wet, effective waterproofing cannot be expected without the use of drain tile in addition to any other methods that may be employed.

S-W Antydamp is an alkali-proof, acid-proof, glossy black paint of the asphalt type. It should be applied with a three or four-knot roofing brush, as it comes from the package, except in very cold weather when it is necessary to heat slightly before applying. Two coats should be applied, in full coats without endeavoring to brush the material out too much, because the heavier the coating the more protection it affords. Twenty-four hours should be allowed for drying between the first and second coats, and at least twenty-four hours after the second coat has been applied, before back-filling.

In cases where there is a presence of hidden springs or marshy land, or hydrostatic pressure in any form around the foundation, the use of two coats of Antydamp is not sufficient, and under these conditions it will be necessary to alternate at least two layers of cheap burlap or felt paper with Antydamp, and special instructions regarding this work will be furnished on request.

### *Concrete and Stucco*

Concrete and stucco buildings may be protected and waterproofed as well as beautified by painting with a finish like S-W Concrete Wall Finish. This material is made in a line of suitable colors, permitting very attractive color combinations to be worked out, relieving the cold monotony of untreated concrete or cement, and preventing the streaking of walls from rain and dirt.

In the use of S-W Concrete Wall Finish, the surface to be painted should be thoroughly dry and free from grease and dirt. Most concrete or plastered walls require two coats to produce a thoroughly satisfactory job. The first coat should ordinarily be thinned about 20 per cent with pure spirits turpentine, and the second coat applied as it comes from the can. For very smooth, hard surfaces, the first coat may be thinned with pure spirits turpentine, using from a pint to a quart for each gallon of paint. Forty-eight hours should be allowed between coats for drying. May be applied with a spraying machine, if desired.

Never add linseed oil to a concrete or cement paint for the first coat.

### *Roof Upkeep*

Roofs may be treated in various ways according to the kind of roofing.

Slate roofs, of course, require no treatment.

Shingled roofs may be stained, if desired, as explained on page 155, or may be painted with S-W Roof and Bridge Paint or SWP House Paint.

Composition, felt and prepared or "rubber" roofing, as well as all metal, wood or concrete roofs may be coated with S-W Ebonol roofing paint, a heavy bodied black paint with splendid protective and waterproof qualities for general exte-

rior upkeep work. This material is not of an artistic nature for use on high class dwellings, but for use on buildings where utility and economy are the principal factors.

Repair work of all kinds on and about the roof can be most effectively taken care of with such material as S-W Ebolastic Roofing Cement. This is a soft, plastic material which may be used for repairing leaky roofs, gutters, chimneys, flues, chimney flashings, downspouts, etc. It should be applied with a trowel, large roofing brush or "squeegee." Is absolutely waterproof as well as fireproof and will not run under hot Summer sun nor crack in cold weather. May be applied in any kind of weather.

### *Garages and Outbuildings*

As a rule, these buildings are painted with house paint—(SWP—Sherwin-Williams Paint, Prepared)—in the same colors as the house. In many cases, however, other colors are desirable, and wherever a durable and serviceable paint is desired for this purpose at a moderate price a line like S-W Commonwealth Paint can be used. These paints are made in bright and very attractive shades of red, gray, green and orange yellow. When trimmed with white a very pleasing effect is presented.

### *Porch and Lawn Furniture*

So much is added to the appearance of a place during the Summer months in having porch chairs, lawn swings, benches, seats, etc., painted, and the cost and the labor of doing the work are so trifling that no one should neglect repainting these things every year at the start of the outdoor season.

Sherwin-Williams Porch and Lawn Furniture Enamel is made especially for this purpose, in bright colors that are very clear in tone, and specially adapted to withstand outside exposure and not soften under heat or stick to clothing.

In using Porch and Lawn Furniture Enamel care should be taken to see that the surface is clean and perfectly dry. Stir the material thoroughly before attempting to apply. It should be applied evenly and not too heavily, using a soft

bristle brush. If considered too heavy for certain work, a little pure spirits turpentine may be added.

### *Fences, Clothes Posts, Arbors, Trellises, Etc.*

The various little things about the grounds should be kept attractively painted. A few minutes' time will do all the work, and a few cents will buy all the paint.

Any of these little things may be painted the same color as the house, and especially if done at the time house is being painted, will look very well. Or such articles as may be detached from the house may be finished in a suitable shade of green in keeping with grass and foliage, either an oil gloss paint like SWP or a stain like S-W Preservative Shingle Stain, or they may be stained in an inconspicuous brown approximating the great outdoor color Mother Nature has painted the earth and the bark of trees. Or, if desired, these outdoor surfaces may be very prettily finished with bright oranges, yellows, red or greens, possibly trimmed with white. Sherwin-Williams Commonwealth Paint will be found very satisfactory for this purpose.

Fence posts, no matter how finished above ground, may very profitably be given a coat of S-W Creosote or Carbolic-oil Shingle Stain at the bottom before setting in the ground as a preservative against decay.

### *Metal Surfaces*

All metal surfaces should be painted with a metal preservative paint like S-W Metalastic. This is a graphite paint made ordinarily in black and brown, although also furnished in gray and green where required.

In using this material the surface should not only be clean and free from grease, but all rust, scale, etc., should be removed with a wire brush or by scraping with a putty knife. Care should also be taken to see that the surface is free from frost. The paint should be stirred thoroughly from the bottom of can and applied with a brush in smooth even coats, brushing out well. Succeeding coats should never be applied until the previous one is perfectly dry. If necessary to thin, pure boiled linseed oil should be used.

### *Galvanized Iron*

For priming or first coat on galvanized iron, a product like Sherwin-Williams Galvanized Iron Primer should always be used, which obviates the liability of peeling and scaling so common where ordinary paints are applied directly to galvanized surfaces.

This material is made in grey only and is supplied ready for application. It should be thoroughly brushed out.

Galvanized Iron Primer is made for priming purposes only, and should be re-coated in from twenty-four to forty-eight hours with an oil gloss paint or S-W Metalastic Metal Protective Paint. Never allow to stand more than forty-eight hours before re-coating.

# Chapter XIV

## *Cleansers and Polishes*

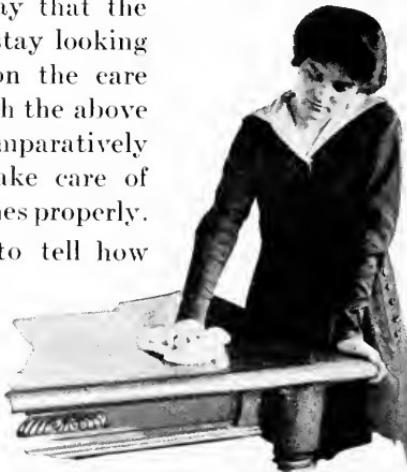
**C**LEANERS and polishes have two missions. The obvious one is to make surfaces on which they are used clean and lustrous. The other, even more important, is to keep finishes in first-class condition.

It is perhaps trite to say that the length of time a finish will stay looking well is largely dependent on the care given it. However, although the above fact is commonly known, comparatively few people know how to take care of painted and varnished finishes properly.

It is our purpose here to tell how to do this and to show that with proper materials and proper methods this work takes but little time, and the results are such as to make it an interesting occupation rather than an irksome task.

Just as it is important that only the highest grade paints, varnishes and enamels be used, it is equally important that cleansers and polishes be of known efficiency and reliability. Those of doubtful quality may quickly injure the finest finish, while the dependable ones of known quality will double or treble its life and keep it looking well at the same time.

It is logical that a concern which manufactures finishes of every description should be in the best position to make products for keeping these finishes in first-class shape. That is why The Sherwin-Williams Company makes a full line of cleansers and polishes. As the care of painted and varnished surfaces depends as much on the use of the right cleansers and polishes as on their correct application, the following will



*A little systematic care keeps furniture looking like new*

necessarily deal largely with Sherwin-Williams products and their peculiar adaptability to various home requirements.

### *The Washing of Varnished, Enameled and Painted Surfaces*

Many people experience difficulty in the *washing* of painted, varnished and enameled surfaces. They get all sorts of unsatisfactory results. In some cases the finish is dulled or killed from using too strong a cleanser—other times a smearable appearance results—particularly on a mahogany finish.

All of these difficulties are removed by the use of S-W Flaxoap, an absolutely pure linseed oil soap. Owing to the fact that linseed oil is the life of all paints and varnishes, Flaxoap is the best cleaner for all painted and varnished surfaces. It lathers freely in hot or cold, soft or hard water. It contains no animal fat whatever and no free caustic alkali, yet it cuts dirt and grease. It is agreeable to use as it leaves the hands soft. In fact it is used by many as a hand soap. Flaxoap is also excellent for cut glass, windows, fabrics, rugs, chinaware and the like. It is an ideal all-around household cleaner.

For cleaning woodwork and furniture, Flaxoap should be dissolved in lukewarm water and used in the same way as ordinary soap water. The surface should then be wiped off with a clean cloth or sponge and polished briskly with a dry cloth or chamois. The finish will not only be thoroughly cleaned but will look like new, seeming to gain life through the use of Flaxoap.

The use of Flaxoap does away with a lot of hard work, as it eliminates the scrubbing brush entirely. Sponging the surface is all that is necessary to do the work.

If reasonable care is exercised, high grade furniture, such as pianos, victrolas, etc., may be washed with perfect safety. Only soaps of absolute purity should be used. Castile, Ivory and S-W Flaxoap (which is the highest grade vegetable soap), are all suitable for this kind of work. A very mild solution of the soap and water should be made, and care should be taken to see that the soap is thoroughly dissolved. All soapy deposits should be removed by going over the surface with a clean cloth which has been saturated with clean water and

wrung out well. The surface should then be polished with a very soft cloth or chamois. All operations should follow each other quickly, and the water should not be flushed on too freely as it is liable to do damage to some of the interior parts of instruments, upholstery or furniture.

For a thorough cleaning, such as is desired at Spring and Fall housecleaning, there is no substitute for soap and water. This should always be followed by the application of a polish as directed in the following paragraphs, if a fine lustrous polish is desired.

### *Cleaning and Polishing Furniture and Woodwork*

For the daily dusting or brightening up of furniture and woodwork, a dust cloth and a little good polish are unexcelled. Care should be taken, however, to use only safe polishes of the non-acid type, as acid polishes are injurious to the finish. S-W Polish-ol and S-W Floor-Wipe are highly recommended for the purpose.

To obtain best results from these polishes, always shake well before and while using. Simply pour a little on a piece of cheesecloth and rub rapidly and uniformly over the surface. Should the surface be exceptionally dirty or spotted, use the polish freely and rub thoroughly until in good condition. Follow this application by rubbing the surface with a piece of dry cheesecloth until the desired polish is obtained.

Before passing from the subject of furniture polishes, it is perhaps well to call attention to some of the common errors in the use of them. Some people fail to get the desired polished effect because they apply the polishing preparation to too much surface, often to every piece of furniture in the room, before rubbing to a polish with a clean cloth. This gives an opportunity for a gummy, tacky film to form in the meanwhile. The proper way is to apply the preparation to a comparatively small surface and polish immediately.

A second precaution is to be sure to rub the surface dry. Many persons like to leave the polish on damp, for it seems to shine much brighter when it is wet. However, if this is done it soon dulls down with a bluish cast and also leaves an undesirable oily finish.

It is well to beware of polishes that work too easily. By that we mean those which produce an unusually high

gloss with a minimum of rubbing. Polishes of this sort often contain injurious acids, and continued use of them causes a finish to crack or check.

### *The Care of Brass and Other Metal Surfaces*

Metal surfaces such as water faucets, door knobs and builders hardware of all kinds, fixtures, etc., can be kept bright and shiny by the use of S-W Bras-Brite. This metal polish comes in liquid form and is not gritty, so the danger of scratching the surface is eliminated. Only a small amount is necessary to clean the surface, one cloth being used for cleaning and another for polishing.

### *Cleaning and Polishing Floors*

*Painted Floors*—As in the case of painted furniture, painted floors may be kept in the best condition by the use of Flaxoap, dissolving a little in lukewarm water and using as ordinary soap water. The surface should then be wiped off with a clean damp cloth or sponge and polished briskly with a dry cloth. Only a small quantity of this soap is required to wash a large surface. Flaxoap not only cleans but brings back the color and gloss.

*Varnished and Waxed Floors*—Varnished floors should be washed at regular intervals with Flaxoap, the frequency of washing being determined by the wear and cleanliness of the locality in which your house is located and the like.

Between washings the floor may be kept clean and polished by the use of Floor-Wipe, a special preparation for cleaning and renewing the finish of waxed and varnished floors, wood-work, etc. It removes the film of dirt which is found on the surface of varnished floors even though they appear clean.

The application of Floor-Wipe once a week will keep your floors in first-class condition. It is easy to apply—simply dampen a cloth with the material and wipe up as in ordinary cleaning. Works splendidly with any floor mop.

Although we recommend Floor-Wipe particularly for floors, and Polish-ol for furniture, Polish-ol may be used for floors with good results, and many people prefer it. Vice versa, Floor-Wipe may also be used on furniture and woodwork.

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